IN THIS ISSUE: **NEW BLOOD IN AMERICAN MUSIC . . . By David Ewen**

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FRANTZ PROSCHOWSKI,
following his summer class in New York City, spent two days fishing in the Catskills. He re-opens his studio on September 18.

JOSEPH OSBORNE,
Russian violinist, has completed the teaching of his summer class, and is beginning an active winter season. Among Mr. Osborne's pupils is Paul Musikonsky, eleven-year-old violinist, who has appeared in many parts of the United States and Canada. In New York he has been soloist with the Manhattan Symphony Orchestra and given recitals at Carnegie and Town halls.

CORNELIUS VAN VLIET,
cellist, at Anawosta Falls on the Lake Winnewaska Estate. Mr. Van Vliet's trio has been re-engaged to play next winter at the People's Symphony Concerts. Washington Irving High School, New York City. The personnel is Cornelius Van Vliet, cello; Jerome Rappaport, piano, and Charles Lichter, violin.

AN AFTERNOON AT THE SUMMER RESIDENCE OF PRINCE WRAEDE.
In the group are (left to right) Princess Wraede, Alexander Kipnis, Mrs. Kipnis, Mrs. Lorenz, Secretary to Princess Marie of Italy, Lady in waiting, Princess Wraede, Lady in waiting, Emanuel List, Count Herde, Princess Marie of Italy, Princess Wraede, Max Lorenz and (seated) Prince Wraede.

RICHARD CROOKS, ROSA PONSELLE and ARTUR BODANZKY in Switzerland.

PAUL SCHMITZ,
one of Germany's prominent opera conductors, has been appointed Generalmusikdirektor of the opera in Leipsic. (Photo by A. Sahm, Munich.)

CLEMENS KRAUSS,
director of the Vienna State Opera and prominent conductor (left), with Lothar Wallerstein, stage director, during an interval of a rehearsal at the Salzburg festival. (Photo by Setzer, Vienna.)

(Photo courtesy German Tourist Information Office, N. Y.)
MARKET PLACE IN BAYREUTH
(where a Wagner Museum has just been opened), as it was in the composer's time and is today.

(Photo courtesy German Tourist Information Office, N. Y.)
WIELAND WAGNER,
future master of the Bayreuth Festspielhaus, and grandson of Richard Wagner, at work in his private shop. His father, Siegfried Wagner, was an architect before he began to continue Wagner's work at Bayreuth.

(See Inside Back Cover for Additional News Pictures)

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London Proms Draw Capacity With Programs of Importance

"Promenaders" Stand in Smoke-Filled Hall for Hours of Beethoven and Bach—Modernists Relegated to Popular Nights—A Goossens Near-Novelty—Soloists Provide Variety

By CÉSAR SAERCHINGER

LONDON.—With the thermometer hovering between eighty and ninety in the shade (which means about ten degrees more in humid London than it does in New York), Sir Henry Wood and the B. B. C. Orchestra are wending their imperturbable way into the third week of the Queen's Hall Proms. Considering the weather and the state of the average pocketbook, one would think that a comfortable seat next to a loud-speaker would serve as a satisfactory substitute to the majority of *habitués*, but such is the Londoner's loyalty to tradition—and the dynamic Sir Henry—that night after night the hall has been crowded, both as to seats (upstairs) and what is still euphemistically called "Promenade," namely the privilege to stand on a floor cleared of seats, rubbing shoulders with Tom, Dick, Harry and maybe some eccentric Lord Somebody-or-Other (you never can tell; Romance is just around the corner) for the price of "two bob," or nominally fifty cents.

The genuine "Prom" audience is the audience that stands. The mollycoddles in the Grand Circle and the Gallery do not really count. Why, some of these people cannot even stand pipe-smoking, so a special non-smokers' area is set aside for them. Downstairs, where the real Promenader, the Authentic Music Lover, stands, the pipe is the normal thing, though since the war the famous "gasper" has gained in popularity, besides being the hallmark of the Independent Female, wearing Eton crop and dowdy clothes.

STANDING UP TO THE MUSIC

These vigorous Bohemians, this working class intelligentsia, believe in taking their pleasures strenuously; if you can stand in a subway going to work, why not stand in a concert hall? Without sore feet the memory of Wagner and Beethoven would not be as dear. As for heat, the nightly victims to fainting spells who insist on re-entering the smoke-filled, torrid hall to get their full money's worth after reviving in the fresh air are ample evidence that outdoor concerts are as unnecessary in England as steam heat.

For thirty-nine seasons these summer "pops" have thrived indoors, and they are inextricably associated with the "atmosphere" (figuratively and literally) of Queen's Hall. Without its late Victorian splendors, without the artificial lit-up fountain in the centre, without the floral decorations around the platform and without the tobacco-flavored exhumations of the musical diehards, they would not be the same, any more than Proms. without Victorian Sir Henry of the white *boutonnière* and the long spindly baton would be Proms. In thirty-eight years Sir Henry has evolved the Prom. of today: its programs, though far removed from the popular and savory mixture of the nineties, are still designed for the man who takes his music standing up. And broadcasting, though it increases the effective audience a thousandfold, has not changed its pattern in the least.

BACH-BEETHOVEN OUTSTRIP WAGNER-TSCHAIKOWSKY

In recent years these programs have become somewhat stereotyped. The weekly Wagner nights and Beethoven nights, the bi-weekly Bach-Handel and Haydn-Mozart nights, the occasional Brahms and Tschaikowsky concerts all have a family resemblance—and how could they help it? The introduction of a new program team, Berlioz-Strauss, is evidently an attempt to ward off monotony. But this is not important. What is important is that Beethoven and Bach have definitely outstripped Wagner and Tschaikowsky in popularity, not by plugging, but by a perfectly natural evolution of taste—a survival of the fittest.

Only two nights a week are left to the "miscellaneous" concert, the popular Saturday, and the Thursday that used to be reserved for the British composer in the days when money was no object. . . . But let me hasten to add that even the apparently puristic one-composer nights make a concession to popularity by means of a motley tail. In the old days this used to be a mere ballad concert added to the symphony program; now it affords the "comic relief" of Dvorák, Chabrier, Bizet, Hindemith and what not after the austerities of Beethoven and Bach.

POPULAR MUSIC, STYLE 1933

It is interesting, too, to see what is considered really popular these days. Debussy's Faun, Ravel's Daphnis and Chloë, de Falla's Spanish Nights and odd selections from Holst's Planets, once considered attenuated food for highbrows, are all in the weekly rummage sale. Lalo's Symphonie Espagnole, excellently played by Antonio Brosa, Elgar's Pomp and Circumstance, the Tannhäuser overture and even a Handel organ concerto, perpetrated by Marcel Dupré, opened the season in proper garden style.

Wagner's two innings have brought us, besides the usual miscellany, an hour and a half of Parsifal, in which Oda Slobodskaya, Walter Widdop and Roy Henderson represented the main actors of Wagner's somnolent drama. My hat is off to the persevering Promenaders. Tschaikowsky had his innings with the fourth symphony, the piano concerto, dispensed by Benno Moiseiwitsch, and a quite unknown Hamlet overture that is even more melancholy than the melancholy Dane.

BACH'S CONTRASTING MOODS

With Bach's first night (plus a dash of Handel at the end), the Proms. got into their stride; the crowd that turned out was the biggest of the season up to then. Two Brandenburg concerti and the C major suite (No. 1) showed the B. B. C. strings at their best, while the E major violin concerto played by a promising young English girl, Eda Kersey, and four arias gave the soloists their run. One of them, Keith Falkner, had to switch from the devotional spirit of the St. Matthew Passion to How Jovial Is My Laughter in one group, evidently on the principle that variety is the spice of Bach.

Beethoven has had his second and third symphonies and his first and fifth concerti played thus far; by the time the season is over, there will not be much Beethoven left unplayed. Solomon, young English pianist, did the E flat major with much nuance and variety of detail, and a new-

(*Continued on page* 8)

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20,000 Hear Wagner's Lohengrin, 35,000 Attracted by Verdi—Crowd Camps Among the Ruins for the Night—Monster Spectacles Form the Clou, with 2,000 on Stage

By RAYMOND HALL

VERONA.—Lohengrin, the second offering of the Arena opera season, had the first of its slated four performances before an audience of well over 20,000 people. Although there were no special trains for this occasion, the fifty per cent reduction in fare to Verona, in force from all stations of the Italian State Railways, was again a factor in attracting a huge crowd of outside visitors. These included large numbers of German tourists, who descended upon the city of Shakespearean associations through the Brenner Pass from the Tyrol by every available means of locomotion. Many, no doubt, came partly to be present at the reception of the Hitler ministers, Herren Goebbels and Goering, official guests of the Arena—symbol of the Italo-German *intesa cordiale*.

For this second item, Lohengrin had been chosen, as Verona's contribution to the current Wagner commemoration, and because, of all Wagnerian operas, this work is patently the closest to Italian taste and also the most familiar in this country. It had already been given in this same amphitheatre eleven years ago under Serafin, but its popularity counselled a repetition—an exceptional event in Arena annals. The selection was also influenced by the possibility of reëngaging Aureliano Pertile, by far Italy's foremost interpreter of the title rôle; it is one of his portrayals of greatest distinction.

MORE MONSTER STAGINGS

Lohengrin also afforded Ansaldo and Forzano an opportunity for some of the spectacular effects in "monster opera" mounting which are their specialty at Verona and are the public's delight—a policy whose aim is to *épater le bourgeois*, or in plain American to "knock your eye out." This year's resources, both in stage area and in settings, equipment and masses, far surpassed those of 1922, and although the major effort of the season was made for The Huguenots, this year's Lohengrin included one scene (Act II) which capped the climax for mass effects.

The photograph (on page 10) of this scene, executed by Alberto Scaioli of La Scala, gives an idea of the painter's architectural realization of the courtyard of the Brabantian castle. It affords also a conception of the great width of the stage (almost 100 feet at the level of the boards between the proscenium arches), but only a scant notion of its unusual depth (198 feet). The castle towers seen in the background exceed eighty-one feet in height, so from this the proportions may be judged. The prize stunt of this production is the monumental staircase seen at the left centre; it was obtained by the device of building up onto the Arena steps in the rear—an exploitation to the maximum of the Arena's resources. The climax came, of course, in Elsa's wedding procession, where the effect of the richly-costumed train of 2,000 persons filing down the steps, or artistically grouped on the various terraces superimposed on three levels about the court, was imposing enough and drew an ovation.

PERTILE THE HERO

Sergio Failoni, of the Royal Hungarian Opera, was in command at the podium. A native Veronese, he is a real favorite of the patrons of the Arena, where he has frequently conducted, including a fine Parsifal which I recall. His conscientious reading is well in accord with the best Italian interpretative traditions for this opera and

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Schönberg Coming to Teach in Boston

Eminent Atonalist Composer and Theoretician Engaged for Malkin Conservatory—Boston Symphony Orchestra to Play in Middle West

By MOSES SMITH

BOSTON.—Arnold Schönberg, leading modernist composer and wielding perhaps an even greater influence as teacher of the advance guard of young German composers, will come to Boston next month to teach harmony and composition at the newly founded Malkin Conservatory of Music, it was announced by Joseph Malkin, director of the conservatory.

The implications of the coming of Schönberg, who has never previously been in America, are obvious to anyone who has followed in even the most cursory fashion the events and tendencies of music during the present musical generation. The composer of Gurrelieder and Verklärte Nacht, of Pierrot Lunaire and Die Glückliche Hand, is too familiar and publicized a figure to need further annotation. Almost equally familiar is his remarkable list of pupils and disciples, most notably Alban Berg, composer of Wozzeck.

By his bold enterprise, in inducing Schönberg to consent to teach here, Mr. Malkin has secured international prestige for his new institution even before its doors are formally opened. Similarly he has succeeded in effecting a stroke which will add tremendously to Boston's importance as a musical and educational centre, and which will in all likelihood have national repercussions.

Schönberg has been living in France in recent months, following unpleasant experiences in Nazi Germany, where he had been teaching in Berlin. Aside from the influence of his teaching, it is almost a certainty that his presence in Boston will be the occasion for the performances of many of his works, most of which are entirely unknown here on programs.

Presumably some of his music will be heard at the concerts of the Boston Symphony Orchestra, which has in the past played nothing but Verklärte Nacht and a Bach transcription, if memory is correct. This, however, rests in the lap of Serge Koussevitzky, conductor, who is at the moment on the high seas on his return from his European sojourn. Dr. Koussevitzky is scheduled to arrive on the SS. Ile de France on September 20, and his plans for programs

(*Continued on page* 11)

Required Fund Not Yet Raised For Local Chicago Opera Plans

Herbert M. Johnson and Herbert Witherspoon Endeavor to Secure Backing for Separate Companies—Chicago Symphony Orchestra to Begin Season Earlier

By RENÉ DEVRIES

CHICAGO.—Last week the Musical Courier carried a story about an opera venture headed by Herbert M. Johnson, late business manager of the defunct Chicago Civic Opera, stating that he would open a season of opera at the Auditorium early in November with Gennaro Papi as musical director. The Musical Courier is now able to state that although Mr. Johnson has been working for several months on his project the fund necessary has not as yet been raised. If all that we have heard is true, Mr. Johnson is endeavoring to raise a guaranty fund of $100,000. So far only $24,000 has been pledged. We have also been told that if Mr. Johnson were to present a season at the Auditorium he would have to look elsewhere than the ware-rooms of the Chicago Civic Opera Company for scenery, properties, costumes, as all that material is said to be pledged to Herbert Witherspoon, who is also in this city trying to interest former guarantors of the Chicago Civic Opera and new ones, in opening a season of eight weeks at the Civic Opera House on New Year's Eve. Both Messrs. Witherspoon and Johnson have their budgets well established, with the cost far below that of other years, when the entire deficit of the Chicago Civic Opera was in the neighborhood of $12,000,000. Mr. Johnson and Mr. Witherspoon are bent on showing that the keynote of their administration would be economy, even though each promises to give performances as good if not better than those to which the Chicago public has been accustomed during the past twenty years.

In any case, Chicago probably will have a long operatic season this year. Fortune Gallo reopened the Auditorium with a four-weeks' season this month and if the company meets with financial success the performances may be extended. After that we should have a season at the Auditorium under Johnson's régime or one at the Civic Opera House under Witherspoon, unless neither of them succeeds in raising the money.

CHICAGO SYMPHONY ORCHESTRA SCHEDULE

So that World's Fair visitors may have an opportunity of hearing Chicago's own orchestra, the trustees of the Orchestral Association have announced that the forty-third season of the Chicago Symphony Orchestra will open a week earlier, on October 5 and 6, and thus present four weeks of concerts before the closing of the Fair.

Frederick Stock, who is also director of music at A Century of Progress, enters his twenty-ninth year as conductor of the orchestra, which was founded in 1891 by Theodore Thomas.

The forthcoming season will consist, as usual, of twenty-eight Thursday evening, twenty-eight Friday afternoon and twelve

(*Continued on page* 10)

NEW BLOOD IN AMERICAN MUSIC

Younger Creative Figures Show Promise and Vitality

By DAVID EWEN

IT was with the hope of creating a national musical idiom that the younger, more serious, more idealistic of contemporary American composers, several years ago banded together into a school. In unity lay their strength. Through concerted effort, and through a coherence of aim, these younger American composers have aspired, by working together, to evolve a musical expression which is authentic, indigenous and original.

This ideal to create a "pure"—and national—idiom has motivated our more serious composers for the past decade or more. The founders of this group (Aaron Copland, Roy Harris, Virgil Thomson, Edgar Varèse, *et al*) have applied themselves passionately to their artistic mission. It is not my intention, in this article, to dwell upon the products of Copland and his *confrères*. Their work has been discussed and analyzed in brochures and in magazine articles long before this, and anything I might have to say at this time would only be a twice-told tale. It is my intention now to speak about the youngest men of this interesting group—none of whom is over thirty years of age. These "youngest" men—the new blood in American music—have never been adequately discussed by our critics. In their obscurity and darkness, they have succeeded in creating a music which, for all its faults, has great power and freshness. Their music well deserves comment, because, after all, the future of American music rests upon their shoulders.

Founders of a Native School

However, before we evaluate the accomplishments of these "youngest" composers, it might be wise to cast a momentary glance on their predecessors—the founders of the new school of American music.

A first glance in the direction of the music of these "older" men is impressive. Roger Sessions' symphony is like a monument of marble, artistically carved and complex. Roy Harris' piano and chamber works are permeated with masculine strength, heroic, dominated by the oceanic force of his rhythms and broad melodies. Edgar Varèse's shrieking cacophonies and Aaron Copland's stern and frowning classicism are both, obviously enough, products of minds that have a very definite function. Likewise there is that cold aloofness in the songs of Marion Bauer (songs which attempt little more than to create a passing mood rather than a sustained emotion) and in the thunderous piano works of Henry Cowell which concern themselves more with clusters of vitriolic sounds than with beauty of phrases or sweetness of melodies. Even in Virgil Thomson's music, in which something of the flippancy of Prokofieff is reproduced, there is no sunshine or warmth, only bleak, gray winter, only cold, hard, lifeless beauty.

There is much to condemn, and much to praise in some of this music. Its aloofness, its cold logic, its lifeless musical architecture (all bones, and no flesh and blood) damns it strongly. But there is much in this music which is impressive. Its logic is inevitable; its architectonic construction is often awe-inspiring. The ideas are new and alive and, despite the fact that they are parched of any emotion, they often prove to be an invigorating experience for the listener. Finally, one finds in these pages a calm and aloof beauty uniquely its own. It may not stir the blood like wine, but it impresses the intellect like a magnificent slab of sculpture.

This heritage—a form that is as clear-cut as a syllogism, ideas that are vigorous and original, and an ability to express a cool, a dispassionate beauty in tones—the "youngest" men received from the hands of their predecessors. What have they done to enrich this heritage?

The Place of Chasins

Of these "youngest" composers, the one who has already definitely earned a place in our musical sun is Abram Chasins. Notwithstanding his youth—Mr. Chasins has not, as yet, seen his thirtieth birthday—he has already established himself firmly as a teacher (at the Curtis Institute of Music), concert pianist and composer. His name, no doubt, is familiar to all music-lovers because of those piano morsels of his—Rush Hour in Hong-Kong and Flirtation in a Japanese Garden—which many famed pianists are now featuring on their programs. But one should not take such musical trifles too seriously, or consider them representative of Chasins' talent. Chasins, excellent musician that he is, plays capriciously with his tools of composition in these little piano pieces; there can be no doubt that they were composed with a none too serious pen by a composer who kept his tongue in his cheek. These are deft, witty, often brilliant pieces for the piano—spice on any musical program. But Chasins' importance as a composer rests upon music profounder and more artistically satisfying than these tonal creampuffs. It is with his piano concerti, his piano preludes, and his Parade (which Arturo Toscanini performed so superbly two years ago in New York) that Abram Chasins poses himself as a composer of outstanding talent.

In the piano concerti and the preludes, Chasins' pen forgets its capriciousness and whims and becomes sober and artistic. It has taste and infinite variety. It is remarkable to note the different shades and emotions which Chasins can etch in his adroitly written preludes. His touch can be light and it can be heavy; he can pen music of charm and grace, and then—with the very next prelude—he can become sad and pensive. This is equally true of the concerti, with their rapidly changing moods and colors. In these piano works, Chasins reveals a style that is fluid; it emerges from his pen uninterruptedly in a smooth and even flow. His ideas are always bright and spontaneous. He has an extraordinary ability to twist and fashion his themes into intriguing forms and shapes. Finally, Chasins can write music of a serene and contemplative beauty, almost rare in our time; if there is music by a modern American composer more beautiful or more tastefully written than the slow section of Chasins' first piano concerto, I have yet to hear it.

Chasins, unfortunately, has composed very little for symphonic orchestra—even though in his piano concerti he revealed himself to be most expert in orchestration. The two Scherzi for orchestra, which Toscanini introduced with the Philharmonic, are not so rich or so full as his serious piano music. One of the scherzi, as a matter of fact, is an orchestration of his own Flirtation in a Japanese Garden, and while it has been converted into the orchestra with extreme subtlety and while it is very good fun, I cannot take this music very seriously. Parade is, by far, the superior of these two short bits for orchestra. It has more musical content than its fellow-scherzo; the development, here, is superb; its climax is unfolded with dramatic feeling; and, finally, the music is tinged with a touch of satire which gives it a sparkle and a vitality. Parade, while it cannot measure with the stature of the piano concerti or the piano preludes, is the music of a highly intelligent composer.

Two Promising Figures

Watchers of the musical skies must have been attracted, during the past two years, by two stars who have swung across the horizon. Marc Blitzstein and Israel Citkowitz may have enjoyed only few and scattered performances of their music, but from what I have heard of their creations, it was obvious to me that they are personalities to reckon with in modern American music. Marc Blitzstein's experiments with tones have not always been felicitous. His Music for the Cinema and his Percussion Music for the Piano are formless and unimpressive; these works lack character and authenticity. But in his better works, Marc Blitzstein is definitely a vigorous and original voice in modern American music. His songs, Is Five, are charged with an electricity that makes this music glow with each bar. This is hard, brilliant, dynamic music, endowed with a vitality representing a new experience for the tired musical ear. In Gods—for chamber orchestra and mezzo-soprano—Blitzstein reveals a musical imagination fertile and unhampered. New sounds are explored, new tonal expressions created with telling effectiveness. Behind this brusque and masculine music, there is clearly perceptible a vibrant personality with a musical speech all his own.

The hand of Israël Citkowitz is lighter than that of Marc Blitzstein; his music is more effeminate and tender. Citkowitz spins a gossamer web of the most delicate material. In his tonal palette there are only pale colors—grays, lavenders and mauves. But with these colors, Citkowitz etches moods with most subtle artistry. Listen to the soft music of his When the Shy Stars Go Forth in Heaven, to the light and tender My Love Is in a Light Attire, to the wistful Bid Adieu—all from his Five Songs from James Joyce's Chamber Music (published by the Cos Cob Press, New York) and you will hear music of the utmost transparency and fragileness. Citkowitz' touch has never been so felicitous as in these gems. His piano Sonatina and his first string quartet may have a greater pretentiousness and a wider scope, but they can never match the exquisite artistic perfection of his songs. Though Citkowitz' canvas is a small one, and though limited is the sweep of his brush, he remains one of the more artistic creators of this younger group.

The "Younger" Group

It is, of course, impossible to discuss every promising composer of this young group, but a few comments on the best of them is imperative.

Tolbie Snyderman is a strict classicist, who has devoted herself almost entirely to piano music in which she has distinguished herself as a composer of talent. Her piano sonata, which I had occasion to hear a year or two ago at a concert of the League of Composers, revealed a mature musical judgment, and an ability to endow piano music with a symphonic breadth and scope. The fugue movement is especially felicitous, both artistically and technically. Lehmann Engel has done praiseworthy creations in the shorter forms of musical composition. His songs and choral works (which he has composed prolifically) abound in variety and tasteful craftsmanship, and some of his better songs contain an ingratiating loveliness which is seductive. Engel has also composed shorter works for solo instruments; a piano duet, which was recently featured at a concert of modern American composers in New York, proving to be one of his most original and best compositions.

In the field of chamber music, two modern young American composers deserve mention. Bernard Herrmann's string quartet, and Theodore Ward Chanler's sonata for violin and piano are both distinct contributions to modern American chamber music. Herrmann's quartet reveals a lusty, masculine style which is intriguing; its composer is obviously a musician of ideas, who deserves to be heard far more frequently. Theodore Ward Chanler's sonata is distinguished by a very sensitive slow movement, written with feeling and taste.

Other young composers who, through one or more compositions disclose an outstanding talent are Vivian Fine, Elie Siegmeister, Henry Brant and Herbert Inch. Composers like these, who—in the infrequent performances of their works—reveal a sensitive heart, a consummate technic, and a profound musical feeling, certainly do not deserve their present obscurity. However, talent inevitably asserts itself—and when it will, at least a majority of these names seem sure to become recognized among the important creators of musical America.

SOME NEGLECTED WORKS FOR VIOLIN

By JOHN INGRAM-BROOKES

IT IS through no chance of fate that the violin has had lavished upon it some of the most magnificent music ever written for a solo instrument. It was with a true appreciation of the infinite possibilities of the violin that Beethoven and Brahms both wrote their great opuses in concerto form for this instrument. Many other composers, even though of lesser stature, have extended similar practical tribute to the violin.

The fact that the Beethoven and Brahms concerti languished practically unheard and unappreciated, for many years after their initial hearing, is only another instance of the need of time to test the true worth of great art. Therefore, no brief is required for these works of the violin literature which are already known and beloved the world over.

What I seek to accomplish in this article is to draw the attention of the violinist, both professional and amateur, to a few works which are being unjustly ignored. Not that neglected pages are few, for their number is legion, but because my space is limited.

Concert violinists consciously or unconsciously now limit their repertoire amazingly, by playing over and over every season a small list of pieces, which beautiful as some of them are, nevertheless stand in grave danger of becoming stale.

True, several outstanding artists on the concert stage today are diligent in their search for worthy new works, and succeed in finding material worth the hearing. However, that is a poor excuse for the neglect of valuable older items certain to heighten the interest of any program, and to serve as novel experiences for quite a few routined concert-goers.

From the Days of Bach

For the present, let me list three sonatas, for violin and piano, which appropriately enough fall into the three main periods of composition, classical, romantic and modern.

The first of these is by the Saxon violinist-composer, Friedrich W. Rust. Our detailed information about this composer is limited, but we know that he was a contemporary of J. S. Bach, who must have known Rust's output since he is so plainly influenced by it. We also are aware that Rust was a pupil of Tartini and the former's sonata in D minor shows a decided Italian influence, as did also a good portion of other "German" music of this period, including that of Bach.

The Rust sonata in D minor could more correctly be called a Partita. It opens with a Grave, in serene mood and much embellished with ornamental tracery. I would advise that this movement be played without the repeat indicated.

The second movement is a Fugue, and could easily have been written by Bach. It is reminiscent of the three he wrote in his six sonatas for violin alone, only the Rust example has an accompaniment. I might mention that some of the unaccompanied Bach sonatas are much improved by accompaniments, especially fine being those by Schumann.) The Rust Fugue is not written for the violinist of faulty technic, and indeed is quite as baffling in its contrapuntal intricacies as any by Bach—and equally gratifying once it is mastered.

The next movement, a Gigue, could profitably be omitted, as it is used also to close the sonata, and performing it twice only makes the work too long. Next we come to the Chaconne, kept in the true classical spirit of this form, consisting of a set of variations written around a slow theme. By all means do not play this movement too fast, as it thereby loses much of its inherent stately beauty.

The Courante, in G major, also could be dropped out without loss. This brings us to the late movement, a Gigue. The *pizzicato* accompaniment is decidedly effective when well played and with firmly maintained rhythm. The sonata closes with an echo of the original Grave. Altogether, this sonata is to be highly recommended to the player who has a sensitive appreciation of the dignity and beauty of the pure classical style.

The next work I would like to disinter, is by Anton Rubinstein, the sonata in G major, op. 13. Just why this lovely opus has been neglected I find it hard to understand, even though it is somewhat lengthy in comparison with many other sonatas.

The opening movement (moderato con moto), is a gem of construction and offers rare opportunities to the player of "head," "heart," and "fingers." The honors are equally divided between violin and piano, a fact to be observed constantly while performing the work.

The second movement is an ingratiating set of variations around a theme in E minor—as truly Russian as anything I have ever heard.

A Scherzo forms the third movement, jolly, bouncing, and broad in humor. The opus closes with a Finale of rich appeal in melody, nobility, and idiomatic writing. This section begins with an Adagio, hauntingly Russian, in D minor, but quickly modulates into a theme, (moderato con moto) in G major, of contrasting lightness and charm. The succeeding development is skillful and bright, closing with a scintillating display that never fails to gain a rich reward of applause.

An American Entry

The third work (modern era) that I would stress, is the Sonata Virginianesque, opus 7, by John Powell, which as may be imagined is a musical pictorialization of the old Virginia scene in its ante-bellum setting. Powell has admirable ability to tonalize the

(*Continued on page* 15)

IN NEXT WEEK'S ISSUE

UNLOCKING TONAL CHAMBERS OF THE THIRTEENTH CENTURY

By RAYMOND HALL

Tschaikowsky's Opera Iolanthe Given Its American Première

Musicians' Emergency Fund, Inc., Sponsors Open-Air Performance at Scarborough-on-Hudson—Scenes from Boris Godounoff Also Presented

Ideal weather and the American première of a one-act opera by Tschaikowsky drew a large audience to the Garden Theatre of the Sleepy Hollow Country Club at Scarborough-on-Hudson, N. Y., on September 10. This composer's last stage work, Iolanthe, shared the bill with two scenes from Moussorgsky's Boris Godounoff.

Under the baton of Eugene Plotnikoff, an orchestra of some hundred picked musicians ably seconded the efforts of the singers, who, with the notable exception of Margaret Matzenauer, all hail from the native land of the two composers whose works were presented. Last but not least, a large chorus distinguished itself by colorful vocal quality and almost blameless intonation. The only flaws in the performances consisted of occasional inaccuracies in the orchestra, which seemed to result from lack of comprehension of the somewhat florid and confusing beat of the conductor. Also the heavy brasses and the percussion were permitted at times (too many times) to overpower the more delicate instruments of the ensemble. But, by and large, the performances were distinctly satisfying, the shortcomings being of the sort that offend only the ears of the supersensitive listener.

The Fountain Scene from Boris Godounoff enlisted the services of Mme. Matzenauer and the tenor Ivan Ivantzoff. In the second scene, which pictures the death of Boris, the protagonists included Max Panteleieff, as Boris; Sonia Essin, as Tsarevitch Feodor; Boris Belostozky, as Schouisky and Vladimir Deloff, as Pimenn, the monk. All the singers did uniformly well, both vocally and histrionically. Mr. Panteleieff's characterization of the stricken monarch was highly affecting, while Mr. Deloff scored equally as the monk. The impressive sombre-hued Moussorgsky music was well expounded by the orchestra, but withal it paled by juxtaposition with the scintillatingly scored Tschaikowsky opus that followed.

The novelty of the evening, Iolanthe (Tschaikowsky's last opera), while it holds moments of the sort that set the musical world agog when the composer's sensational symphonies and descriptive orchestral pieces burst like meteors on the musical firmament, cannot be said to be numbered among Tschaikowsky's most impressive essays. Dexterous orchestration and arresting effects, are, of course, present; but thematically, and even harmonically, one misses the stuff that makes his other works so vital. Incidentally, the Russian master's ventures into the field of music drama, all have the same shortcoming. He was essentially an orchestral virtuoso, and one of the highest type; as an opera composer he occupies an inferior niche.

A Fanciful Libretto

The story of the opera deals with the blind daughter of a king, who mercifully keeps her in ignorance of her blindness. His fervent hope is to see her cured and married to her betrothed, Robert, Duke of Burgundy, who has never seen her and loves another maiden. To insure his daughter's ignorance of her affliction, her royal father confines her in a castle, attended by nurses and companions who keep this knowledge from her and from the public generally. Ebu Hakia, a Moorish surgeon, who attends the princess, decides that she must be told of her blindness, as her cure depends on her own wish to see. The father, however, fears to permit the operation which the doctor deems essential. While the surgeon is still at the castle, Robert of Burgundy and his friend, Count Vaudemond, pass by on their return from a hunting trip. Vaudemond sees Iolanthe sleeping in the garden and is enthralled by her beauty. A notice on the castle gate states that death is the penalty for strangers who enter the grounds unbidden. While Robert leaves to seek help, Vaudemond remains, a victim of the girl's beauty. She awakes and tells him of her blindness, in answer to which the knight assures her that God is light. The king suddenly comes upon them and condemns Vaudemond to death. But Ebu Hakia says that Iolanthe's desire to see means the success of the operation that will cure her. The princess overcomes her father's objections to the operation, as she desires to see Vaudemond and save his life. Robert returns to the castle, willing and ready to marry Iolanthe, to save the life of his friend; but suddenly the young princess returns to the garden in full possession of her sight, and the King, overjoyed, sanctions her marriage with Vaudemond.

Competent Cast Presented

Lola Monti-Gorsey did some creditable singing, using her soprano voice to its best advantage. Ivantzoff, as Vaudemond, vocalized with refinement and intelligence, and put convincing spirit into his acting. Stefan Kozakevitch, the Duke of Burgundy, used a fine baritone voice to excellent advantage. The rest of the cast was acceptable.

During the evening Mme. Yolanda Mérö Irion, the guiding genius of the Musicians' Emergency Fund, was presented with a memento, in the shape of an elaborate volume containing the autographs of many musicians. The presentation brought a charming little speech of acceptance from its popular recipient.

J. L.

Dr. Felix Weingartner Coming to America

J. J. Vincent announces that he has signed a contract by cable with Dr. Felix Weingartner, the noted German conductor, for a brief tour of this country late in the winter.

In bringing Dr. Weingartner back to America for his first visit since before the war, Mr. Vincent, it is said, has succeeded where numerous others have failed. Known as a rebel and exile from Berlin under the old Imperial Court days, Dr. Weingartner has had a long career as conductor of the Philharmonic Orchestra and the Staatsoper in Vienna and for many years has maintained residence and Swiss citizenship in Basle where he has been conductor of the symphony orchestra and head of the conservatory. In addition to guest engagements in Paris and western Europe, Dr. Weingartner has conducted opera and orchestra in South America but he has consistently refused offers to come back to America.

Within an hour after the contract was made, Mr. Vincent arranged by long distance telephone with the Chicago Symphony Orchestra for three appearances with that organization. Negotiations are pending for his New York and other appearances.

Dr. Weingartner will be accompanied by his young wife, Carmen Studer, one of his best known pupils and an orchestra conductor herself.

Damrosch to Appear as Pianist under Gabrilowitsch

Walter Damrosch will take his first bow as a piano virtuoso when he appears as solo artist at the fifth of this season's Musicians Emergency Aid concerts at Madison Square Garden. Ossip Gabrilowitsch will conduct the orchestra for this premier appearance, and in a turn-about act Damrosch will conduct a concerto with Gabrilowitsch at the piano.

"There have been so many pianists turning conductor that it is high time a conductor returned the compliment," Damrosch said yesterday. He admitted that for years he has had a suppressed ambition to appear with a symphony orchestra in the capacity of a soloist. "Now after fifty years of conducting I am going to have my chance," he said.

The concerto which Damrosch will perform at his début as well as the one he will conduct for Gabrilowitsch will be announced later.

Further details about the programs for the rest of the series were announced by Damrosch as follows. The opening Bach-Wagner concert on November 18 will include Bach's concerto for four pianos, with Harold Bauer, Ernest Hutcheson, Charles Naegele and Henri Deering. Bach's concerto for violin, flute and orchestra will have as soloists Albert Spalding and Georges Barrere. In the presentation of the first act of Wagner's Parsifal, there will be invisible choruses singing from the topmost balcony of the Garden. A Bach organ prelude, arranged for orchestra by Mr. Damrosch will also be performed, with the chorale sung by the entire audience and a chorus of five hundred on the stage.

Featured on the December 9 program is Wagner's Rienzi in concert form. This opera has not been presented at the Metropolitan Opera House since Damrosch conducted it there more than forty years ago. It was heard in Europe last winter on the occasion of the fiftieth anniversary of Wagner's death. Among the participating artists at the Madison Square performance of this opera will be Margaret Matzenauer, Frederick Jagel and a chorus of five hundred from New York University.

For January 17 Damrosch has planned a Richard and Johann Strauss program, with Maria Jeritza as soloist. The first part of the program will include two symphonic poems by Richard Strauss and an air from his Rosenkavalier. The second half will be devoted to waltzes and galops by Johann Strauss, with an excerpt from one of his comic operas, sung by Mme. Jeritza.

The dates of the complete series are as follows: November 18, November 25, December 9, January 17, and February 10.

New York Orchestra Schedule

The New York Orchestra (Nikolai Sokoloff, conductor), having consummated its season of out-door concerts at Weston, Conn., will assemble again late this month to take up work for the five concerts to be given in Carnegie Hall, New York, this winter. The dates of the concerts are November 28, December 12, January 16, February 13 and March 13.

Work Begun on $300,000 Unit For Westminster Choir School

Three New Buildings Under Construction—Future Plans Call for Further Expansion

Princeton, N. J.—Ground was broken on September 6 for the new group of buildings of the Westminster Choir School of Princeton. These will comprise an administration building and two dormitories, to be erected on a ten acre plot near the Princeton High School in the northern section of Princeton. Each dormitory will offer sleeping quarters for fifty pupils and include lounging rooms on the ground floors. Executive offices, eight music studios and six class rooms will go to make up the administrative building. The architect's drawings show these structures as the south side of a quadrangle. Tentative plans call for additional dormitories and classroom buildings, and an auditorium is eventually to form the north end of the quadrangle. To the south, in front of the administration building, a terraced outdoor amphitheatre is planned, more than 100 yards long and seventy-five yards wide at the rear, to seat more than 6,000 persons. The annual Talbott Festivals will be held there.

Notable History of School

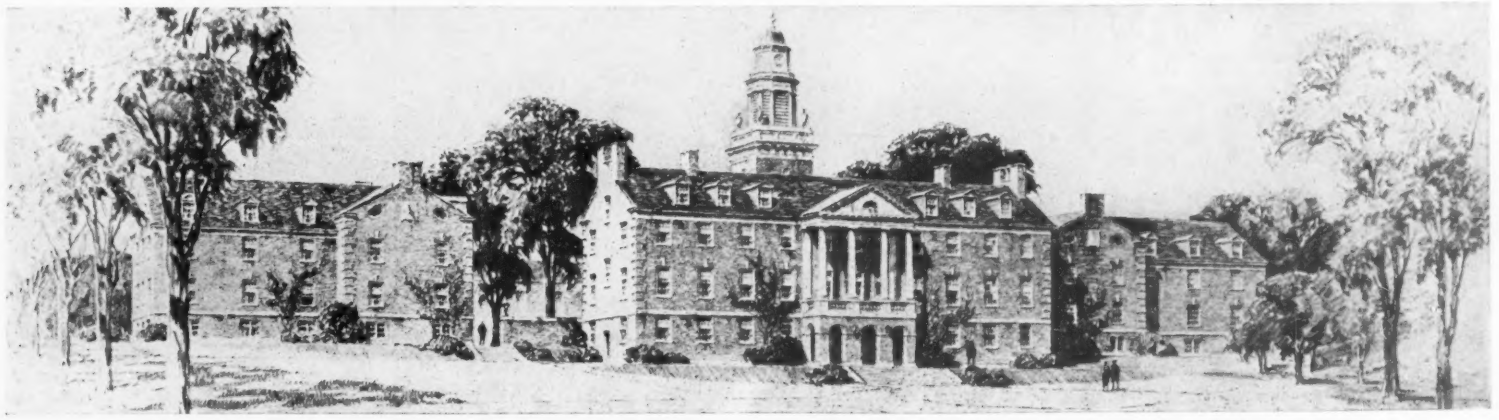
Excavation for the three new buildings began on September 11. Their construction is made possible through a gift of $300,000. contributed anonymously and announced last June. The architect is Prof. Sherley Warner Morgan, head of the Princeton University School of Architecture. Red brick is to be used, and present expectations are that the buildings will be completed in time for dedication at the Talbott Festival next June.

The Westminster Choir School was founded by its present head, Dr. John Finley Williamson, in 1925. The course of study is such as to attract those students who look forward to performance and private teaching. For three years the school was located in Ithaca, N. Y., and a year ago moved to Princeton. Since coming here, the school has offered weekly vespers in the Princeton University Chapel.

Registration for the school's second season in Princeton, which opens on September 27, includes about 125 pupils, the largest enrollment in its history. The officers and board of trustees of the Westminster Choir School include Mrs. H. E. Talbott, president of the board; Dr. Albert W. Beaven, Elbert Carpenter, Bishop Ralph S. Cushman, Dr. Charles R. Erdman, Charles Dana Gibson, Mrs. Edgar Stillman-Kelley, Paul Martin, George H. Mead, William Mellon, Mrs. Thomas J. Preston, Jr., Dr. Thomas J. Preston, Jr., Dr. J. Ross Stevenson, Nelson S. Talbott, Thomas J. Watson, Dean Robert R. Wicks, Mrs. John Finley Williamson, Dr. John Finley Williamson, Mr. Wintringer. The executive committee lists Dr. Charles R. Erdman, Mrs. Thomas J. Preston, Jr., Dr. Thomas J. Preston, Jr., Dr. J. Ross Stevenson, Mrs. H. E. Talbott, Dean Robert R. Wicks, Mrs. John Finley Williamson and Dr. John Finley Williamson.

On the advisory board are Dr. Walter Damrosch, Dr. Frederick Stock, Dr. Artur Rodzinski, Olin Downes and Carl Engel; on the board of administration, John Finley Williamson, president, and Rhea B. Williamson, secretary-treasurer.

G. N.



ARCHITECT'S DRAWING OF THE NEW BUILDINGS OF THE WESTMINSTER CHOIR SCHOOL, PRINCETON, N. J.

Worcester Festival To Be Held in New Memorial Auditorium

Albert Stoessel Will Conduct Again—Notable List of Soloists

WORCESTER, MASS.—The seventy-fourth official announcement of the annual Worcester Music Festival gives the festival dates as October 2 to 7. This will be the first Worcester Music Festival to be held in the new Memorial Auditorium. Albert Stoessel again fills the post of conductor of all the events, and the soloists are Rosa Ponselle, Olga Averino, Jeannette Vreeland, Josephine Antoine and Ruth Huddle, sopranos; Rose Bampton, Marion Selee and Grace Leslie, contraltos; Dan Gridley, Charles Haywood and Arthur Hackett, tenors; Richard Bonelli, Roderic Cross and Julius Huehn, baritones; and Sascha Gorodnitzki and Jesús Maria Sanromá, pianists. The festival orchestra and the festival chorus of 400 voices will take part. Mrs. J. Vernon Butler is the accompanist, and Walter Howe, organist and associate conductor.

Six concerts are scheduled, all in the evening except the children's concert, which takes place on Wednesday afternoon. The first event, on Monday night includes organ music by Mr. Howe, and Verdi's Manzoni Requiem, with Miss Vreeland, Miss Bampton, Mr. Gridley and Mr. Bonelli as soloists. Tuesday brings a performance of Mendelssohn's Elijah, with Miss Averino, Miss Antoine, Miss Leslie, Mr. Hackett and Mr. Bonelli as the featured singers. Thursday, a program of choral and orchestral numbers will be given, and a performance of the Liszt concerto for piano and orchestra in F flat with Mr. Gorodnitzki at the piano. Friday's concert presents Miss Ponselle in arias and songs; two compositions by Mr. Stoessel, sung by the women's chorus, accompanied by the orchestra; a request performance of Constant Lambert's The Rio Grande, with Mr. Sanromá at the piano and Miss Selee taking the vocal part; and the Coronation Scene from Moussorgsky's Boris Godounoff, with Mr. Huehn. Saturday evening the festival closes with a performance of Cimarosa's comic opera, The Secret Marriage. R. P.

John Charles Thomas Heard with Metropolitan Forces at Garden

The first in a series of three concerts sponsored by the management of Madison Square Garden, was held on September 8 with John Charles Thomas, the Metropolitan Opera Association Orchestra and Chorus participating under the direction of Cesare Sodero.

The program listed Massenet's overture to Phèdre; the Chorus of the Chimes from Pagliacci; the Prologue from the same opera; Wagner's Tristan and Isolde prelude and Liebestod; the Saint-Saëns Bacchanale from Samson et Dalila; and other operatic excerpts from La Forza del Destino, Tannhäuser, La Gioconda, including the Toreador Song from Carmen which Mr. Thomas sang.

Thomas was enthusiastically received by the audience of 6,000 and after a vocally perfect interpretation of the Pagliacci Prologue was forced to add an aria from La Traviata. At his second appearance during the evening he added as an encore to the Toreador Song, the Largo al factotum from Barber of Seville. The audience shouted and called for further encores and the American baritone returned to sing four songs with piano accompaniment. These included Home on the Range and Ol' Man River.

Thomas was at the top of his form at this concert. From the standpoints of phrasing, clarity, color, production and enunciation, he acquitted himself with that consummate artistry for which he is noted.

Mr. Sodero gave an excellent reading of the Massenet overture but over-sentimentalized the Tristan music. The orchestra and chorus were in fine fettle and under a conductor more magnetic might have stirred the huge audience to a higher pitch of enthusiasm.

Zenatello Returns to Opera as Friendly Gesture to Company

With the appearance of Giovanni Zenatello as Canio with the Fides Opera Company, on September 14 at Mecca Temple, New York, the public had an opportunity of hearing again a tenor whose reputation is eminent in the operatic field. This appearance, however, was not a return to the lyric stage for Mr. Zenatello. It was a gesture of generosity and good will on his part toward the Fides Opera Company and for Cesare Sodero, the conductor.

Mr. Zenatello and Mrs. Zenatello, known in the artistic world as Maria Gay, have for the last several years been devoting their entire time and experience to fostering worthy talent for the operatic and concert fields. Their first product was Lily Pons, followed by Nino Martini, the young tenor who is to be with the Metropolitan Opera Association this season.

Mr. and Mrs. Zenatello are now carrying on their work at their new studios on Central Park West. Among their pupils are Maud Rooney, contralto, singing weekly over the radio; and Evaristo Signorini, tenor, who sang Pinkerton with Anne Roselle in Madam Butterfly with the Fides Company, on September 15.

Mr. and Mrs. Zenatello believe that cultivating a voice is only one feature in the development of an artist; to them the mental, spiritual and emotional growth is as important.

GIOVANNI ZENATELLO

London Prom Concerts

(*Continued from page* 5)

comer, Kendall Taylor, exhibited taste and vitality in the charming earlier work. Haydn and Mozart afforded the most enjoyable evening to this listener thus far, and also showed that these two are distinctly composers with a future among the *hoi-polloi*. Kathleen Lond gave a remarkably musical reading of Mozart's C minor piano concerto and Sir Henry outdid himself in the Haffner symphony in D.

GOOSSENS SUPPLIES A NEAR-NOVELTY

The only novelty thus far was not a real one, but entertaining nevertheless—Eugene Goossens' Kaleidoscope Suite, originally written for piano, now orchestrated with all the deftness of the clever modernist. In this form it has not been heard here before, but nursery stuff being perennially popular, it will probably be played often enough. Ravell's piano concerto, heard here just once before, I believe, showed the composer at his cleverest if not perhaps at his deepest. I am not sure that I do not like this vein of his best; it shows him moving with the times, at any rate. Marcelle Meyer from Paris played the work brilliantly.

Vaughan Williams' piano concerto, firsted here by Harriet Cohen last winter, was repeated by the same artist and seemed to improve on closer acquaintance. The slow movement seems to strike well below the surface—more so than Ravel's romantic effusion—and the two percussive movements surrounding it are certainly interesting as feats of polyphonic workmanship. Miss Cohen played them with her accustomed dash and rhythmic vitality. Also, Hindemith's Philharmonic Concerto improved on a repeated hearing.

SIR EDWARD ELGAR SITS DOWN

An event of rather sentimental significance was the appearance of Sir Edward Elgar, now seventy-six, as conductor of his own second symphony. I am not an Elgarian, but those who are, say he gets more subtleties out of his own compositions than anyone else. The crowd, whether aware of this or not, gave him the rousing welcome he deserved. It was noted that the veteran, perhaps for the first time in his life, conducted sitting down.

Soloists are an important feature of the Proms.; indeed they supply much of the variety and movement which make the standees forget their feet. On some nights there are as many as four of them, and one wonders how the traffic can bear it. But playing or singing at the Proms. is in a class by itself, just as the Proms. themselves. One does not do it for pelf. In fact there are so many runners-up that Sir Henry's only trouble is an *embarras de richesses*.

SOLOISTS SCORE

I have mentioned four pianists; a fifth, Irene Scharrer, gave the Schumann concerto in her well-known charming, thoroughly feminine style. Yet another English pianist, Clifford Curzon, played the Richard Strauss Burlesque with a wealth of varied impression, in the Berlioz-Strauss program mentioned above. Featuring the Fantastic Symphony and similarly realistic program music, this program was almost lurid by comparison with its neighbors, and—maybe it was the heat—drew a smaller audience.

On the first Brahms night of the season, Isolde Menges and Antoni Sala played the double concerto in splendid fashion. Among the vocalists we had some good dramatic Verdi singing from Laelia Finneberg, and some brilliant Magic Flute pyrotechnics from Noel Eadie, who has few rivals in her particular line.

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Molinari Closes Eight Weeks' Series in the Hollywood Bowl

Grace Moore, Mary Lewis and Richard Crooks Fêted by Large Audiences in Solo Appearances—Nina Koshetz Sings at Greek Theatre

LOS ANGELES.—For the last time in eight weeks, the crest of arc-lights surmounting Hollywood Bowl flamed up as the final chords of Respighi's Pini di Roma had been cut short by the bravos of a large public. Thus the season came to a brilliant close, thanks to Bernardino Molinari. As to the pecuniary outcome of this twelfth summer series, nothing has been announced as yet. Financial statements have not been volunteered by the management for years, and newspaper accounts usually have been incomplete and none too accurate. Possibly the Symphonies Under the Stars Foundation is not even in a position at this writing to balance the books. In any case, it is a fact that the Los Angeles Philharmonic Orchestra has not been paid for the last two weeks or eight concerts. The management decided to carry on anyway, because they felt that a premature end of the programs might have a disastrous effect on 1934 plans which are large in scheme, as reported by the Musical Courier correspondent a week ago. The men probably will be paid from the receipts of the Olympic Games Pageant, first given during last year's athletic festival and to be repeated next week with a cast of 2,000, Arthur Alexander having arranged the score. It is likely that he will conduct. Even if the orchestral players should lose part of the last fortnight's pay, they will be better off than if they had acceded to the thirty per cent. pay cut demand made before the season commenced, a proposal which almost kept the Bowl dark when the union temporarily forbade members to perform there.

LARGE DEFICIT REPORTED

For the next Hollywood Bowl season, twenty-five loges and sixty season books have already been subscribed for and some $700 donated for current and future expenses. Plans for the 1934 season, according to Manager Tindall, are necessarily still in the stage of formation, but the reaction against too many guest conductors, especially those appearing but once, has been marked. It has been found that "one night stands" do not pay. Nor did the season as a whole. To begin with, the dilly-dallying of the Bowl Association board, not knowing whether to give concerts or not, finally cancelling all contracts, jeopardized the financial success of a series shortly afterward determined upon by a specially formed Symphonies Under the Stars Foundation. Rumors have it that $35,000 has been written down in red ink, but that seems an extreme figure. On the other hand, the new administration is not wise to withhold a general statement.

MOLINARI PRESENTS ELABORATE PROGRAMS

Molinari opened his leavetaking week with an all-Italian program, repeating his admirable treatment of the fifth Corelli suite. Except for Respighi's Fountains of Rome, done with that consummate regard for color values, the program consisted of light numbers by Martucci, Rossini, Mascagni and Verdi, all played with that specific conception of Italian tunefulness only a Latin can command.

In the course of remaining events the conductor from the Augusteo showed his predilection for Beethoven by way of the first, third and fifth symphonies, as well as the Egmont overture. Thursday's program occasioned also a much cut and restrained Bolero of Ravel. As intimated, Sunday's good-bye program ended with a forceful reading of the Pini di Roma, preceded by a fine performance of Debussy's Festivals.

FOUR AMERICAN SOLOISTS HEARD

Four soloists were featured during the closing week—Grace Moore, Richard Crooks, Mary Lewis and Margaret Lohmann. The latter, a Los Angeles pianist and head of the piano department at Whittier College, gave an excellently musical, sensitively nuanced, and technically secure presentation of Franck's Symphonic Variations. She was cordially applauded, but owing to the length of the concert did not add an encore.

Popular success marked also the appearances of the three American singers. Miss Moore delighted with Charpentier, Puccini and Delibes arias and had to grant five encores. Crooks thrilled his hearers in Verdi and Lehmann selections and a group of Richard Strauss, singing seven encores in all. Even then the public was loath to leave. Miss Lewis was enjoyed in three Mozart and Massenet arias, Brahms songs and folk-song selections, fully doubling her allotted number of soli with extra pieces.

The week's ballet offering was staged by Francesca Braggiotti, whose dance ensemble visualized a series of scenes based on the Tales from the Vienna Woods.

KOSHETZ SINGS AT GREEK THEATRE

Ed Perkins sponsored a special concert at the Greek Theatre, Nina Koshetz (accompanied by Lester Hodges) singing a fascinating Russian-American program and delighting the listeners with her fine interpretations.

BEHYMER SERIES ANNOUNCED

Impresario L. E. Behymer, who finds subscriptions for his local course far better than in years, reports improved buying by clubs nearly everywhere in the Southwest. That part of the country had never suffered from the depression as the middle west or east, but the business revival is correspondingly slower. Music teachers are far from satisfied by conditions as yet, but many students are still on vacation. It is interesting to note that the summer session of the University of Southern California showed a smaller decrease in enrollment than any other alma mater. The newly organized School of Music has as director Max Swarthout, brother of Dean Donald Swarthout of the University of Kansas and a cousin of Gladys Swarthout.

Manager Behymer, whose is the only concert bureau to represent both the Columbia and National Broadcasting artists' lists, is starting his season with two performances (October 13 and 16) of Gruenberg's opera Emperor Jones, followed by Pagliacci. The former is really a Pacific Coast premier production of the San Francisco Opera Association, members of which will hear the American music drama a little later. Tibbett will sing the rôle of the Emperor. Raymond Marlowe is cast as the Auctioneer and Elinor Marlo as the Witch Woman. Gaetano Merola is to conduct.

In Pagliacci, Grace Moore has been cast as Nedda, Richard Bonelli as Tonio, Allesandro Gilio as Silvio, Raymond Marlowe as Beppe, with Pietro Cimini conducting.

Lily Pons opens the Behymer course on October 31. Other highlights of the series include Ruggiero Ricci, the Shan Kar Dancers, Nelson Eddy, Vienna Boys' Choir, Paul Kochanski, Josef Lhevinne, Horowitz, Schipa, Jeritza, Bartlett and Robertson, English piano duo; Galli-Curci, the dancers Harald Kreutzberg and Ruth Page; John McCormack and Lawrence Tibbett.

ARMITAGE OFFERS WAGNER ARTISTS

Merle Armitage offers the Charles Wagner roster at the Shrine Auditorium, the announcement not divulging the opening date. This quintuple event offers Mischa Elman (who spent part of the summer here), John Charles Thomas, the dancer Teresina, Gieseking and Rosa Ponselle.

Otto Klemperer, new conductor of the Los Angeles Philharmonic Orchestra, is due here the end of the month, the symphony season commencing during the third week of October. B. D. U.

Aida at Ebbets Field, Brooklyn

On August 31, the Chicago Opera Company gave its postponed Aida at Ebbets Field, Brooklyn. The conductor, Arthur Rosenstein, is one of the company's new members around whose appearance interest centered. Mr. Rosenstein has had varied experience in Europe but this was his début in America and he did a fine job. Under his direction the orchestra and singers performed skillfully and the score had an authoritative reading.

The cast was a familiar one: Caterina Jarboro (Aida), Marie Powers (Amneris), Edward Ransome (Radames), Claudio Frigerio (Amonasro) and Nino Ruisi (Ramfis). Miss Jarboro gave a good account of herself vocally and Miss Powers, likewise. The latter has a resonant contralto voice which is particularly effective out-of-doors, for she can be heard at a great distance. She acted convincingly and had one of the outstanding successes of the evening. The balance of the cast including the chorus and ballet did well. B.

"Sunday Nights at Nine" to Resume in November

Catharine A. Bamman, whose "Sunday Nights at Nine" played twenty-six weeks at the Barbizon-Plaza concert hall, New York, last season, announces that these divertissements will continue this season, beginning on November 5. Many of the former cast, including talent drawn from the concert, radio and theatre fields, will participate again, and other artists and groups are to be added. The production is under the direction of Gerald Hanchett, whose recent presentation, Stepping Some, secured $7,000 for the Fitkin Memorial Hospital at Asbury Park, N. J.

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5—Nottingham
8—Seaford
12—Woodford Green
15—South Place
20—Lincoln
21—Leeds
23—Queens Hall (London Symphony Orchestra)
24—Chelsea
25—Manchester (Hirsch Quartet)
27—Sheffield
30—St. Andrews

Nov. 2—Northampton
4—Queens Hall (Recital)
8—Utrecht
12—The Hague (Residentie Orchestra)
14—Rotterdam
16—Leiden
17—Hilversum
19—The Hague (Recital)
21—Queens Hall (Three-piano concert with Harold Samuel, Irene Scharrer, and Sir Hamilton Harty and orchestra)
24—Eastbourne (Orchestra)
28—Barnstaple
29—Exeter
30—Sidmouth

Dec. 2—Queens Hall (Recital with Yelly d'Aranyi)
6—B. B. C. Symphony Concert
8—Dorking
9—Brighton (Orchestra)
13—Bath
14—Bristol
16—Hastings

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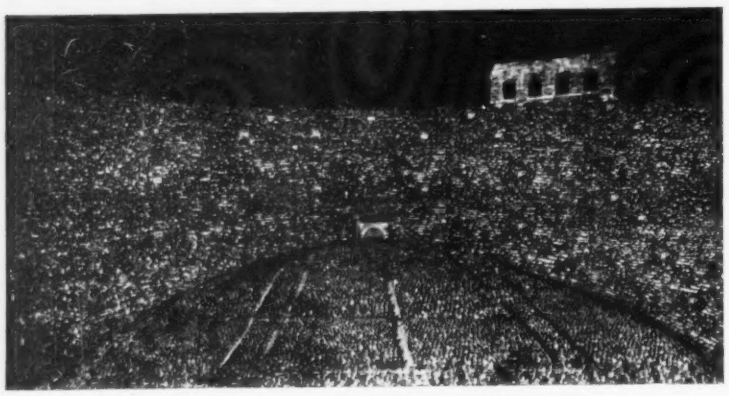
Verona Arena Thronged for Spectacular Outdoor Opera

(Continued from page 5)

won him hearty plaudits at the end of each act, with many recalls. There is no need to dilate on Pertile's notable portrayal, since it is widely familiar to opera *habitués* and was repeated again last season at La Scala. Though his singing of the rôle is necessarily Italianate, enough so to shock German purists, it is, from the Italian standpoint, one of pure musical line and often moving poetry. Pertile never panders to the gallery, which is more than can be said of certain other lusty-lunged, fancy-priced *divissimi* recently heard here. This tenor's voice is remarkably well preserved; his top tones are still brilliant, as of old, although in some passages he lacks his former ease. He was repeatedly acclaimed.

Another distinguished artist was Ezio Pinza as the King. He had made his Arena bow in this same part eleven years ago. Since then his interpretation has gained in authority and musicianship. His big voice fills the huge bowl admirably; it has, in fact, become indispensable here. Maria Carena, an old stand-by of the Scala roster, made a thoroughly acceptable even if not youthful Elsa, while Antonietta Toini and Ettore Nava measured up sufficiently as the sinister pair. All were unproariously applauded after each act.



THE ANCIENT ARENA AT VERONA, ITALY, with a seating capacity of 20,000.

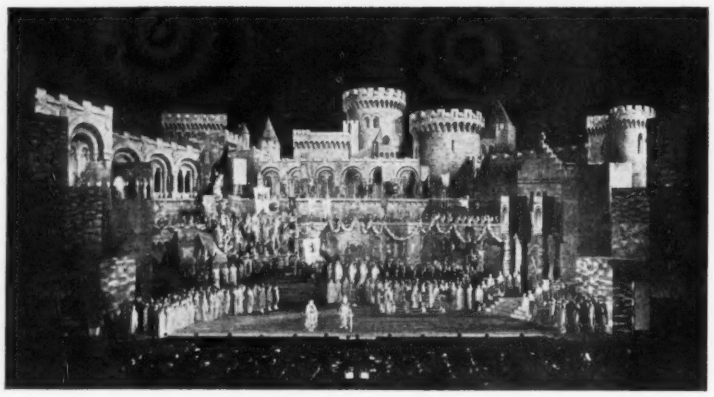
Trovatore Audience 35,000

The third offering of the Verona festival, Il Trovatore, had its first performance before another enormous crowd that crammed the vast amphitheatre to capacity. One expert estimated it in excess of 35,000. Even without the bait of unprecedented marvels of stage technic and choreography, it was again shown for the nth time how the Italian masses flock, from incredible distances and at great personal discomfort, to rehear the old scores they know by heart, and above all, Verdi. It forces one to question the so-called "educational value" of the Arena seasons. These masses do not come to be educated, but to be entertained with the familiar *cabalette* and with the childish curiosity of seeing the old favorites done on a Barnum and Bailey circus scale.

As for the mob at Trovatore, it appeared satisfied that it had got its money's worth. Francesco Merli, as Mancrico, was forced to encore the Di quella pira *cabaletta*, as likewise Armando Borgioli his aria, Il balen. Iva Pacetti made a comely and most ingratiating Leonora, while Niny Giani was an effective Azucena, and Umberto Di Lelio a convincing Ferrando. There were hurricanes of applause after all the celebrated numbers. The crowd seemed in ecstasy, particularly when it was not denied its precious manna of *do di petto* (chest high C's), interminable *corone* (holds) and blustering *sparate* (vocal cannonades), without which the Arena, it seems, might as well close its gates and go out of business. The chorus, composed of local elements, has a mass of good voices, but still has much to learn in precision and shading. Votto got excellent results from his orchestra. No special effort was made for the settings; they were traditional and do not call for description.

The Arena crowd is in itself something of a spectacle, especially on the evenings of special trains. On these nights the town and bowl are taken by assault as much as two hours in advance of the show by swarms of shirt-sleeved pilgrims, who rush to the Arena, pick the best positions on the steps, and then unpack their suppers, improvising tables out of the steps themselves. The dialects of all the surrounding regions are heard, in addition to Veronese: Venetian, Fruilano, Tyrolese, Bergamasco, Milanese, Mantovano, Bolognese and the dialects of the lower Po. One excursion train of twenty coaches from Milan alone brought 2,000 fans. These special trains return home after the performance. But on the days when there are only the regular trains, and an immediate return home is not possible, then the city, and especially the large Piazza Brà adjoining the Arena (filled with campers unable to find lodgings for the night), look like the siege of an army of unemployed. Even such hardships do not deter these opera devotees.

During the intermissions, a number of reflectors are turned on the crowd, and it is surely an interesting sight. Though sandwiched in closely, elbow to elbow, one foot on a beer bottle, the other jabbing a neighbor's back, these people do not mind discomfort but discuss with animation the merits of the show or exalt their favorite *divi*. They also maintain the curious custom of lighting, once each evening, the little candles called *mocoletti* distributed at the entrance gates. It is a bit of their ingenuous play, as they admire the spectacle of themselves. The many thousand little lights really make a fantastic sight. Occasionally, the lighting of the *mocoletti* has a special significance, as, for example, a few years ago, when it was a farewell tribute to Gigli after his singing in Martha.



SCENE FROM LOHENGRIN, ACT II, as produced in the Verona Arena this summer. (Photo by C. Gerardi.)

Chicago Opera and Concert Plans for 1933-34 Announced

(Continued from page 5)

Tuesday afternoon concerts, the latter presented on the second and fourth Tuesdays of each month.

Soloists Announced

Twenty soloists are announced for the Thursday-Friday series: Dalies Frantz, Ossip Gabrilowitsch, Rudolph Ganz, Vladimir Horowitz, Gunnar Johansen, Guy Maier and Lee Pattison, Guiomar Novaes, Egon Petri and Artur Schnabel, pianists; Mischa Elman, Nathan Milstein, Mischa Mischakoff and Joseph Szigeti, violinists; Gregor Piatigorsky and Daniel Saidenberg, cellists; Grete Stueckgold, soprano; Sir Hamilton Harty and Felix Weingartner, guest conductors.

The soloists for the Tuesday series will be Poldi Mildner, Petri and Schnabel, pianists; Elman and Milstein, violinists; Piatigorsky, cellist; Harty and Weingartner, guest leaders.

Hess Opens Fall Term

Hans Hess, whose summer class in Chicago this year drew a great number of professionals and artist students from many parts of the country, began his fall term on September 9. Mr. Hess' instruction in the art of cello playing will be given in class as well as private lessons at his studio. Special repertoire classes will be held in interpretation of the master works of cello literature.

The Vollstedts Return

Siegfried Vollstedt returned to America on the SS. Rotterdam, September 10, after a summer in Europe. Florence Kaiser (Mrs. Vollstedt), soprano, came back to Chicago with Mr. Vollstedt after a vacation in Eau Claire, Wis.

Sacerdote Studio Notes

Martha Blacker and Helen Bartush are giving a joint recital at the Allerton Club on September 17. Miss Bartush is to appear in recital next month, under the patronage of the Chicago Women's Musical Club.

The School of Opera will present a performance of Traviata and the Tales of Hoffmann on October 30 at the Austin Women's Club.

Among the students who came for intensive summer study were: Wanda Cochenauer, Columbus, O.; Scott Dexter, Huron, S. D.; Estelle Striplin, Birmingham, Ala.; Mrs. Solidad Rendon Merida, Yucatan; Lila Engel Hester, Englewood, N. J.; Mr. Reyburn, Alabama; Dorcas Bame, Ashland, O.; Leta May, New York City, and Frieda Welch, Waterloo, Ia.

Floating Theatre Concert

A program composed of selections from The Mikado, featuring Helen Freund, soprano, Edwin Kemp, tenor, Irene Pavloska, contralto, Frederic Jecks, baritone, Mark Love, bass, and Jean Masek, soprano, accompanied by A Century of Progress Orchestra (Edward P. Wurtzebach, director) and the chorus of the Chicago Civic Opera Chorus School (Attico Bernabini, director) was presented on the Floating Theatre, September 7.

Grace Denton to Sponsor Concerts

Grace Denton returned from the East last week with the announcement that she is presenting five concerts at the Auditorium during the coming season. Lawrence Tibbett opens the series on October 30. The next concert will be on November 20, when Serge Lifar brings his own ballet from Paris. On December 11 Tito Schipa and Elisabeth Rethberg will give a joint recital. Yehudi Menuhin follows on January 22, and the last concert will be sung by Lily Pons on February 8.

Fall Terms Open September 18

All the schools and private studios here are reopening on September 18 and from all indications enrollments are about twelve per cent. over those of last year.

Bertha Ott to Be Active

Asked by a representative of the Musical Courier about her activities for the coming season, Bertha Ott stated that although she was not ready to make a complete announcement of plans, as she has many dates pending, she would present this season, as heretofore, Kreisler, Rachmaninoff, Myra Hess, Edward Collins and Eleanor Block.

Rudolph Ganz Returns to Chicago

Chicago.—Following a summer vacation in the wooded lake country of northern Minnesota, Mr. and Mrs. Rudolph Ganz have returned to Chicago, where they have made their winter residence for several years. Their summer included an extensive motor trip through the more sparsely settled parts of Wisconsin and Minnesota. Later they stopped for a few weeks at Brainard Lodge, near Hibbard, Minn.

Mr. Ganz' latest song will soon be published. This song, set to a poem by Rupert Brooke, is entitled The Way That Lovers Use, and was composed for Claudia Muzio. Another Ganz composition, Animal Pictures, is to be issued in new form, an arrangement for two pianos. The original score for orchestra was performed by symphonic organizations last season, and subsequently was adapted for piano solo performance.

As usual, a large part of the Ganz schedule for 1933-34 is to be devoted to concert and recital appearances in various parts of the country. Among other engagements, he is scheduled to play two performances with the Chicago Symphony Orchestra.

Dance Program at Burnham Summer Home

Lucile Bowden, pianist, gave a dance program at the summer home of Thuel Burnham, American concert virtuoso and pedagogue, in Lenox, Mass. Miss Bowden's numbers included works of Delibes-Dohnányi, Chopin, Moussorgsky and Ernesto Lecuona. She displayed excellent technic, an unusual feeling for rhythm, and distinctive interpretative powers. The audience applauded the young artist enthusiastically and she was recalled a number of times.

D. K.

Aguilar Quartet Returning

The Aguilar Lute Quartet arrive here from Mexico on October 15 and will tour to the Pacific Coast.

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Philadelphia Closes Activities Of Summer and Plans for Fall

Music Schools Announce Faculty Appointments

PHILADELPHIA. — Philadelphia's summer activities have virtually come to an end after an unusually successful Robin Hood Dell series, where it is estimated that about 214,000 attended the forty concerts and sixteen opera performances. The attendance at the operas was so large that as an aftermath to the Dell series, Fortune Gallo and his San Carlo Opera Company opened at the Mastbaum Theatre a three-week engagement which has just terminated, after a gratifying exhibition of interest in opera at reasonable rates.

The Hall Johnson Negro Choir were heard at the Dell in a concert given on September 15 for the benefit of the Douglas Hospital of this city.

The Philadelphia Orchestra opens its season with the usual Friday afternoon and Saturday evening pair of concerts on October 6 and 7.

CONSERVATORY PROJECTS

The various conservatories of the city have announced their fall openings as follows: The Sternberg School of Music on September 11, with a distinguished faculty consisting of Alexander Kelberine, piano; Euphemia Giannini-Gregory, voice; Joel Belov, violin; Willem van den Burg and Adrian Siegel, cello; Samuel Lifschey, viola; Reginald Mills Silby, organ and composition.

The Zeckwer-Hahn Philadelphia Musical Academy announces the addition to its faculty of several Philadelphia Orchestra members: Lucien Cailliet, clarinet; Marcel Tabuteau, oboe and English horn; W. M. Kincaid, flute and piccolo; Arthur I. Berv, French horn; Benjamin Podemski, battery; Charles Gusikoff, trombone; Harold M. Rehrig, trumpet; Matyas Pauli, double bass; Oscar Schwar, timpani.

The Philadelphia Conservatory of Music (Mrs. D. Hendrik Ezerman, managing director) has reëngaged Olga Samaroff, piano master class; Arthur Reginald, in charge of the piano graduating classes; Boris Koutzen and Charlton Lewis Murphy, violin; Stephen Deak, cello; Ralph Kinder, organ; Susanna Dercum, Mame E. Roth and Clyde Dengler, voice; and Frederick Schlieder, musical science and composition.

The Combs Conservatory opened on September 11. The heads of departments are the same as before: William Geiger, violin; Nelson A. Chestnut, voice; Russell King Miller, theory, and Dr. Gilbert Raynolds Combs, founder and director of the conservatory is the head of the piano department.

Many choral and instrumental organizations are resuming rehearsals, and individual teachers are returning to the city after vacations, to begin registration for the coming season.

M. M. C.

Future Boston Recitals List Wide Variety of Attractions

Aaron Richmond, Back Bay Manager, Announces Offerings—Arthur Fiedler to Tour New England with Sinfonietta

BOSTON.—A varied series of attractions for Boston and New England is announced to your representative by Aaron Richmond, Boston's aggressive concert manager. Mr. Richmond seems to have the utmost confidence in the coming season's prospects.

A partial list of his bookings for the three months preceding the New Year begins with the name of Ossip Gabrilowitsch, who will play at Jordan Hall on October 19. On the 27th and 28th of the same month, he will bring to Symphony Hall Shan-Kar and his company of Hindu dancers and musicians. On the following day at Jordan Hall there will be two appearances of the Vienna Choir Boys. Both the Shan-Kar company and the Vienna Choir Boys have other New England bookings during the month under Mr. Richmond's direction.

Artur Schnabel, who plays with the Boston Symphony Orchestra at the beginning of December, will offer his first Boston recital (so far as the writer recalls) at Symphony Hall on December 12. A pupil of his, incidentally—Rachel Shubow—makes her home-town début at Jordan Hall on November 15. The preceding evening Mr. Richmond presents Vera de Villiers, mezzo-soprano, in her first Boston appearance.

In the field of the dance, Mr. Richmond's plans are under way to bring the Monte Carlo Ballet Russe to Boston for a week following the New York engagement. Both Serge Lifar and Angna Enters will also appear here under Mr. Richmond's direction. Lifar and his ballet are scheduled for a local début November 14, while Miss Enters may give three performances.

For the Harvard Musical Association Mr. Richmond has arranged a list consisting of Jan Smeterlin, Benno Moiseiwitch, the two-piano combination of Heinrich Gebhard and Jesús María Sanromá, Felix Fox and Jean Bedetti (piano and cello), the Roth String Quartet, Isabel French, soprano, the Compinsky Trio, the Curtis and Chardon String quartets, Louise Bernhardt, mezzo-soprano, and Georges Laurent with a woodwind ensemble from the Boston Symphony Orchestra.

Several of this list will appear under Mr. Richmond's auspices in other New England concerts: Bedetti in Haverhill, Lowell and a Boston concert at Jordan Hall; Louise Bernhardt in Lowell, Manchester, N. H., Providence and also at Jordan Hall.

FIEDLER BOOKED HEAVILY

Arthur Fiedler and his Boston Sinfonietta, after making a return tour of various Southern university towns this month, have a series of engagements in New England including, for the first part of the season, the University Club in Boston, Lexington, Williams College, Newburyport, Lowell (for the third time), Providence, R. I., and Hartford, Conn. Because of the interest in the modernist program at Jordan Hall last spring, Mr. Fiedler and his men will give another similar program—perhaps two—this season.

M. S.

Schönberg Engaged to Teach in Hub City

(*Continued from page 5*)

are unknown here at this time. In a general way, however, something "special" may be expected. For in the first place, something "special" is the general rule with Koussevitzky; and in the second, the present season will be Dr. Koussevitzky's tenth at the head of the local orchestra; his tenure already surpassing in length that of any previous conductor.

ORCHESTRA'S SCHEDULE EXTENDED

The management of the orchestra here tends to confirm these surmises. The Western tour of the orchestra will this season bring it to Chicago on October 23, while the World's Fair is still on. Two additional series of concerts—three each in Baltimore and Washington—have been added, and advance subscription reports are most favorable. The regular Boston subscription series in twenty-four pairs will be given on Friday afternoons and Saturday evenings, as well as six each on Monday evenings and Tuesday afternoons.

The Symphony Hall management has also, in the past, been responsible for bringing to Boston many artists in solo recital, usually on Sunday afternoons. How heavy the bookings will be for this season no one in a position of authority seems ready or willing to say, though it is known that the first concert will be given by the Don Cossack Russian Male Chorus on October 15.

As a conscientious reporter, your correspondent has attempted to get pre-seasonal summaries and predictions from other managers. The only one who has been voluble has been Aaron Richmond, whose heavy schedule is detailed in another column of this issue.

WINS OPERA CONTRACT

IRENE LUCIUS,

a pupil of the Gadski-Busch Opera School (Berlin), as Elisabeth. She has been engaged for the Staatstheater in Kassel, Germany, for the 1933-34 season.

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NEW YORK SEPTEMBER 16, 1933 No. 2788

Music Study

THE outstanding value of music study is no longer a matter of question; it is an accepted fact. Culture of the tonal art commands recognition everywhere, for its usefulness as a profession, its educational import, its significance as a refining asset in home life, and its worth as the highest type of emotional and aesthetic entertainment. The study of music, with its corollary of general historical and artistic information, opens up new worlds to its devotees and reveals enchantments difficult to realize on the part of persons who are only listeners and not practitioners—whether accomplished professionals, or amateurs of modest but well-trained attainments. The future of music is illimitable as an integral factor in the cultural and practical life of America.

Beer on the Air

It is sad to read in the New York American of September 6, that the present "beer programs" on the radio seem to specialize in jazz; but offsetting solace comes from Arthur Pryor, the bandmaster.

He says in the Chicago Daily Tribune of September 4, that when the beer garden has become thoroughly reëstablished, it will bring back the old-fashioned band concert with its mixed programs of good light music, romantic opera selections, and excerpts from the symphonic classics.

The Tribune, however, seems slightly sceptical about the Pryor view, and suggests that he raises a question which the musical critic and the social analyst might explore together. The careful Tribune adds:

> Is beer a specific for the nervous craving to which jazz ministered? Is it going to slow down the national tempo and restore rhythms which are deep and sustaining instead of nervously exciting if not irritating? Or are we confusing cause and effect? Perhaps we want beer and the milder musical fare because we are tired of the unrelieved incitements of jazz and the jazz age. Something in us may be craving slower rhythms and larger, simpler designs because they are more restful and secure. There is a limit to the human capacity for stimulants and the régime of prohibition which did not prohibit must have reached it. We could hardly go further than it took us and now we are turning back. . . .

How far disintegration and new experiment will go nobody can know, but it must have an end, though it will not leave us unchanged. "The old order changeth, giving place to new," yet the new has elements as old as man's story.

It is a characteristic sign of the times, and of the commercial subserviency of radio executives, that advertising sponsors are permitted to dictate so many of the programs that go over the air. The sponsors, who seek primarily to reach the greatest number of listeners, estimate correctly that the large majority of such a public is not inimical to jazz. No effort is made by the radio-time purchasers, however, to discover how considerable a proportion of the tuners-in not only have no objection to the best music, but also are prejudiced in its favor.

The whole matter is part of a vicious and vitiating system. Beer or no beer, the average buyer of radio advertising believes that good music will hold the attention only of the so-called highbrow listeners; which, of course, is a stupid misconception.

The truth is that the public at large would devote time to the best music if more of it were broadcast, and would listen to less jazz if less of it were broadcast. The proposition is simple, but evidently not simple enough for the naïve sponsors and the merchandizing magnates of the radio stations.

More discouragement comes to us well wishers of radio, with the news that WMCA (New York) now under the directorship of ex-Governor Alfred Smith, and financed by a number of wealthy men, will, according to the published announcement of the redoubtable Al, devote itself to "reflecting the spirit of Broadway and the life of Manhattan."

The "spirit of Broadway" is an ominous phrase, and suggests dread possibilities, most of which will probably be realized. As for the "life of Manhattan," one wonders how much of the real culture of this island is to be broadcast by the moguls of WMCA.

Its advertising solicitors no doubt at this moment are endeavoring to secure the most profitable of the "beer accounts," and that means a further avenue for the procession of jazz. If Al and his directors' board were familiar with Germany, they would know that beer and Beethoven are not necessarily worlds apart.

—o—

Tonal Bill of Health

It is always interesting to know what foreign musical visitors think of our tonal life in America, and of those who are its practitioners, exploiters, and listening patrons.

Last spring a Viennese music publisher, Alfred Kalmus, spent a short period in the United States, and he relates his impressions most arrestingly in an article published by Anbruch, the monthly periodical dedicated to modern music, and published in Vienna by the Universal Edition.

His net decision is, that everything in our country, like its skyscrapers, seems "over-dimensional." The description is applied by Mr. Kalmus also to the musical activities of America. He speaks of hearing concerts by the Boston, Philadelphia, and New York Philharmonic orchestras, and expresses surprise at their seasonal industry. Also, he remarks upon the voluminous program annotations of the Boston Orchestra, and says that the collected booklets of one winter cover 1,184 pages. The quality of the orchestral playing by the aforementioned orchestras made a deep impression upon Mr. Kalmus, as did also the frequency and strict discipline of their rehearsals, and the cheerfulness with which guarantors do their utmost to supply operating funds in these critical times.

The experiments of Stokowski, in connection with new electrical tone producing appliances and recording devices, come in for praiseful mention; as does the perseverance of the phonograph establishments, in sustaining their industry despite failing sales and the rivalry of the radio. Mr. Kalmus is astounded at the considerable percentage of good music put forth by the phonograph concerns, as against jazz and other popular music. He saw many homes with enormous collections of records of the best works, produced by the most famous performers. One such private collector, a Philadelphian, has 7,000 records, some in duplicate, as for instance, five of Beethoven's fifth symphony, led by a quintet of conductors.

Broadcasting was another source of revelation to Mr. Kalmus. He tells his readers that there are about 600 sending stations in America, of which NBC has a network of over 80, and Columbia about 60. He describes the skyscraper homes of those two enterprises, as "filled with bee-hive activity not to be compared with European radio undertakings," and broadcasting fabulously, concerts, operas, dances, speeches, educational matter, news, from early morning until late at night. The "commercial" programs, with their advertising features, are described by Mr. Kalmus without exciting either his rancor or his sense of the ridiculous. He seems to understand thoroughly the American angle of "business is business."

"The music hunger in the United States is enormous," says the Viennese visitor, "and in spite of the poor economic conditions, the number of music students remains huge. There are more than 50,000 music teachers in America, and they instruct a correspondingly large number of pupils."

Musical compositions and books are well represented in our libraries, and modern efforts have proper place there. In fact, adds Mr. Kalmus, there is a particularly lively interest in modern music. The orchestras play many new opuses, and others are heard from choral societies, at recitals, and in the various music schools. The Juilliard Foundation comes in for commendation, because of its pedagogical and publishing activities.

Mr. Kalmus observed during his travels here, that the tendency is growing to employ American musicians and restrict the participation of European talent, "a manifestation which, it is to be hoped, will see moderation in the future." One cannot find fault with Mr. Kalmus for his wish, which is logical in his case.

The entire article reflects serious thought, keen observation, and a fine sense of truth and justice—qualities not always in evidence when Europeans return to their native country and discuss musical America and its ways and means.

—o—

Letting in the Light

The opening to the public, after a half-century, of the Bayreuth Archive containing written records of Wagner's creative strivings from his early student days to his death, easily constitutes one of the outstanding musical events of the year. A report of this significant exhibition was contained in the last issue of the Musical Courier. It remains here to note that the collection, gathered painstakingly by Cosima Wagner and so long guarded by her from the public, has finally been made available to musical scholars of the entire world.

The spirit of mysterious isolation and legend that so long surrounded the reported treasures of Wahnfried has, since the passing of Cosima, given way to another and saner attitude. First, during the lifetime of Siegfried Wagner, the copy of the original, rare edition of Wagner's autobiography, Mein Leben (which was long rumored, on Nietzsche's authority, to contain an opening sentence attributing the composer's paternity to Ludwig Geyer), was allowed to come forth from the strongbox. It was then shown to have been a myth—this disputed sentence. And now, through the modern-minded attitude of Frau Winifred Wagner, Siegfried's widow, the rest of the dragon's hoard has been laid bare—with results that are certainly more gratifying to the musical scientists than to any possible scandal-mongers.

This is entirely in the present-day tradition, which regards the deed as of more importance than the man. With the growth of the science of musicology, it has long been apparent that the relics and mementoes of composers' careers are public possessions of the utmost value and importance, rather than private souvenirs to be kept in the family for reasons of sentiment or secrecy. In a large sense, these things belong to posterity and to the broad realm of science; to withhold them for any cause whatsoever is as much a crime against human enlightenment as it would be to destroy the records of any scientific experiment of importance. This approach, cold and impersonal as it is, may seem intolerable to the descendants of an artist, who rightly hold his personality in affection and wish to keep the intimate memories of him sacred. Thus, they are sometimes prompted out of loyalty to the dead to edit and expunge details from the public record, to restrict the materials of the biographer largely to impersonal matters. These are mistaken attempts. In the main, they merely retard the inevitable searching revision which history will make in the course of time. And when such materials are wilfully destroyed, the record is impoverished. The only result is to deprive posterity of a life-size portrait in all its authenticity and charm.

—o—

A Striking Hit

Madison Square Garden, the home of pugilism, was the scene of three concerts in as many days, the final event being that of last Sunday, when Paul Whiteman and his band were the featured attraction. Respecting the traditions of the place, the dynamic leader and his men put plenty of punch into their performances.

VARIATIONS

By Leonard Liebling

Nine hundred New York children who for various reasons have come to the attention of the Police Department's Crime Prevention Bureau, were invited listeners last week at a concert given for them by the New York Civic Orchestra in the Museum of Natural History, and under the sponsorship of the State Department of Education.

Previously, the Bureau had devoted itself chiefly to interesting the unruly youngsters in athletic pursuits, but now a more cultural appeal is being attempted.

Daily newspaper accounts of the concert seem to lay stress on the quiet and generally good behavior of the juvenile audience while they listened to Grieg's Peer Gynt music, Strauss' Blue Danube, and Tschaikowsky's Nutcracker Suite, as well as some vocal selections by Carpenter and Crist.

It is difficult to understand just why our daily contemporaries should be astonished at the decorum of the curious auditors. What other result was likely, especially as they were being supervised by a number of watchful and authoritative grown persons? Surely the reporters for the dailies did not expect fist fights, pickpocketings, and the application of lighted matches to the furnishings of the concert room; or that the boys would whistle, shoot pistols, and kick a football around during the progress of the music.

It has not yet been proved that music, even the best music, is a specific deterrent to crime, but certainly it can only benefit the wild and wayward lads and lasses to hear a program of the kind presented for them last week.

Some of their erring elders might well have been included in the audience—especially bandits, bootleggers, bankers who leave their country in the lurch regarding income tax payments and politicians who look upon the public exchequers as loot to be plundered by them at will and at the expense of the people in general.

If music is a moral panacea, why use it only upon youthful delinquents?

* * *

Brooklyn, N. Y.,
September 5, 1933.

Dear Variations:

In a recent Musical Courier I saw your account of how, when you were on a small Mediterranean ship not long ago, an old lady who looked like Cosima Liszt, seated herself at the wheezy piano in the little salon, and—

Well, anyway, I dedicate to you these lines entitled:

COSIMA'S CURSE

I've been thinking with many a sorrowful sigh
Of your "Parsifal" jibes in the issues gone by—
Those improper burlesques and the impious jokes
All resented with heat by Wagnerian folks.

But revenge came at last in the form of a ghost,
As you shipped to Marseilles from the stern
Spanish coast.
You relate that you gazed (while the years shed
their mist)
At a dame who resembled the daughter of Liszt.

"Looked like Cosima Wagner, emerged from
the grave,
"As she played the ship's piano," so ran your
wild rave. . . .
With the shadowy tones of a "Parsifal" air,
Did the spook make you blanch to the roots of
your hair?

My esteemed Mr. Liebling, I feel I must say
That the shade from Beyond will be with you
alway,
To torment you and plague you with devilish
whine
When you sleep, or you wake, or you dream,
or you dine.

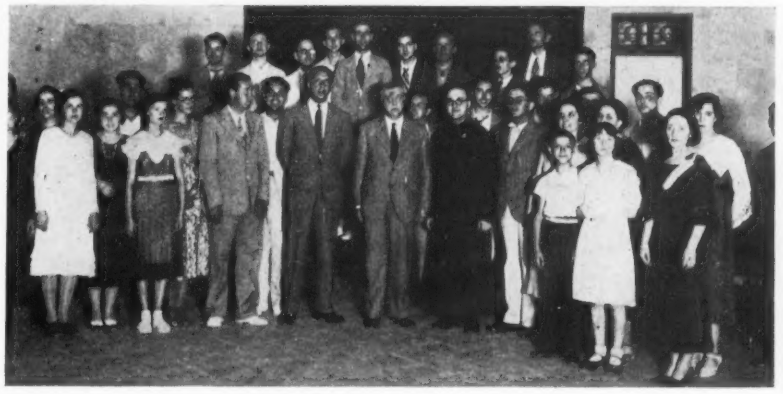
I am truly most sorry, my dear Mr. L.,
That your buddy through life is that spectre
from Hell.
Though your jokes were a sin—the result is far
worse—
You are followed forever by Cosima's curse.

Very truly yours,

BERNICE SARA COOPER,
President, Anti-Anti-Parsifal Society
of Brooklyn.

* * *

Recently I described in this department, a private concert given for me in Majorca some weeks ago, by the Capella Classica, under its founder-conductor, the highly gifted Father Tomas. At the conclusion of the program, a flashlight photograph was made of the singers, their leader, and two guests—a prominent Majorcan jurist, and the editor in chief of the Musical Courier. The accompanying picture reached here a few days ago. Father Tomas is easily identified in his clerical garb, and at his right



THE CAPELLA CLASSICA (MAJORCA),
Father Tomas conductor.

(the reader's left) are the gentleman of the law and the chronicler who writes these lines.

Father Tomas is an assiduous and concentrated reader of the Musical Courier, and astonished me by quoting many past paragraphs and quips from Variations. . . That, by the way, is more than their author is able to do.

* * *

The Gramophone Shop (New York) record list translates *Mi chiamano Mimi* into "They Call Me Minnie." (Thanks, dean H. B.)

* * *

New York City is in the throes of a serious struggle to meet its municipal needs financially, and all kinds of extra taxes are being suggested in order to help raise the amount necessary for the annual budget. A few suggestions might not come amiss, as follows. A tax on:

Overlong musical entertainments.

Teachers who steal pupils from their colleagues.

Radio stations that broadcast too much jazz.

Conductors who keep latecoming listeners in the lobby during an entire symphony.

Artists who make you read a pocketful of their press notices.

English opera fanatics; statistical opera fanatics who figure out how it could be made to pay in every American city; Italian opera fanatics who do not go to any other kind; pedagogical opera fanatics whose studios always have "another Caruso"; opera fanatics of any kind whatsoever.

Newspapers which print up-to-date pictures of musical performers that make them look thirty years younger than they are.

Persons who ask you, "Do you think that Geraldine Farrar will be reëngaged at the Metropolitan?"

Memory prodigies who can recall opera casts superior to any we now hear.

Numerical fans who know the opus of every composition.

Date hounds who can tell you when every opera was premiered and remounted in America.

Country critics who write that a piece of music was "rendered."

Persons who use a hard "g" in pronouncing Pagliacci, say "Paderooski," and put a "cow" in Tschaikowsky.

Diehards who think that none of Beethoven's music has faded.

Young Leftists who hate everything by Beethoven.

Amateur pianists who use too much pedal.

Audiences which demand too many encores.

Performers who grant them.

* * *

Pitts Sanborn, musical sage of the New York World Telegram, recalls that Wagner was not tragically crestfallen over the failure of his Tannhäuser at the Paris première when the Jockey Club *siffleurs* made their famously infamous demonstration. The Sanbornian researches reveal the attached unfamiliar and interesting version, which winds up with Wagner's usual plea that the world owes him a living:

The weaknesses of the performance, he writes to his sister, were his "sole grief" throughout the affair.—"I had to leave the conducting to a musical subaltern. . . . My sufferings *before* the performance, which I unfortunately could no longer cancel, were far greater than *after* it. The truth is that I am glad to have been prevented by the Jockey Club from getting my work actually heard. I myself could not have listened to it any more! . . .

"For the rest, I am not in the least angry with the Parisians. They are frivolous and will repeat any nonsense that is palmed off on them. When the thing is actually presented to them, they are still capable of seeing what is good, and will then warmly stand up for what pleases them.—The only thing that surprises me is the denseness of my exalted patrons in Germany, to whom it has never occurred that it is unworthy that a serious artist like myself should be exposed to all the chances of the life of an adventurer.

"Who will offer me a safe haven, a suitable studio for my art in my own country?—Do not get too puffed up on the score of German sincerity and profundity! In the meantime I do not feel that I shall give up Paris yet."

* * *

An opera libretto sent to me by a young writer has a plot which is a catalogue of murder and madness, with a finale of insanity for the heroine and death for her two contending suitors.

Why must opera plots continue to be tragic? Does it take homicide, lust, revenge, ignoble intrigue, and fiendish passions of all kinds to stimulate the muse of the lyric composers?

Some years ago I went to the trouble of setting up a statistical table showing the number and nature of operatic casualties. As nearly as I can recall it, the list read: Characters who died from stabbing, 342; from shooting, 297; poison, 186; shock, causing apoplexy or heart failure, 121; explosions, buildings collapsing or burning, 104; ships sinking, 11; leaping into seas, lakes, rivers (or a sewer, as in Iris) and off cliffs, parapets, and other high places, 99; hit by heavy or solid objects of various kinds, 77; killed in battle, 52; scalds and burns, 68; inhaling poisonous odors, 6; tuberculosis, 5; decapitations, 5; strangulations, 3; buried alive, 2; hara-kiri, 1. Tearing off healing bandages, 1. Motor and aeroplane accidents, 0.

About 48 per cent of the mortalities are actually or practically suicides. I did not tabulate the mysterious ailment, for I do not know its name, which causes operatic characters to sink down and expire for no discernible cause, except that the music for their rôle has come to an end, and the final curtain is about to be rung down.

Many of the deaths are caused by the inefficiency of the operatic doctors, who, on those rare occasions when they are called at all, appear to do nothing but sing. They never operate, apply restoratives and antidotes, make a scientific investigation or even feel the pulse.

They look at the patient, shake their heads sadly, clasp their hands, and—sing. No operatic doctor ever effects a cure. It is sure death for a character to be in the hands of one of the lyrical medicos. Those worthies are entirely ignorant of hypodermic syringes, pulmotors, and even smelling salts. But, goodness, how they do sing!

* * *

In the New York Herald Tribune magazine of last Sunday, there is an article by Dr. Lion Feuchtwanger, called Man Enters a New Era. It is interesting to speculate (which Dr. Feuchtwanger does not, as his screed is sociological and political) upon what kind of new music the New Era will give to Man and how much of the old he will take with him as he goes forward.

* * *

Ringing music—that of the alarm clock.

* * *

Better than opera for the masses is masses for the opera.

Well, O progeny of the Music God, here I am back from the beaches where legs is legs, ready to tell you during this season of 1933-34, Year of Our Nira, what foibles your tonal compatriots display.

I had a swell summer, bothered scratchingly by mosquitoes and gnats. First I joined a musical nudist colony where the inmates played harmonicas and jews-harps merely because those instruments seemed most appropriate to their costumes. Then I trekked to Coney Island to get away from the musical enharmonics.

Now, having sneaked back into the M. C. office, I discover L. L. returned from his Balearic adventures. He has told you how much he likes bull-fighting. I am here to tell you he should, for he's the best bull thrower I ever met. If he joined the Roosevelt lad and our Sydney Franklin, the triumvirate would never have to employ the First Lady as publicity agent. All bulls would flee before them.

Horace looking thinner than ever—now only 190 lbs. *au naturel*—is fussing about as usual. No wonder that guy needs to visit a chiropodist once a month.

Poor Bert Riker has had a tough summer, for he has been in and out of the hospital with fashionable operations on glands and appendix for the past three months. I saw him the other day and he is beginning to look as fit as a whistle. Don't scold him too hard this winter, ye clients, until he gets his selling strength back. Everybody missed him while he was away and is darned glad to see him murmuring into his trusty telephone again.

Grace and Maggie and Josie have been industrious galley slaves all summer. I have named them "Faith, Hope and Charity, and the greatest of these is Charity." It is not every office that can boast of a frieze of such graces.

* * *

Annie Friedberg has had her picture taken, at last, after pleadings of many years' duration. And it's a ripping good picture, too. I'd bet she could get as many engagements on it as her artists do on theirs.

* * *

I saw Grena Bennett, Pitts Sanborn, Jerome Bohm and Irving Kolodin at that first Madison Square Garden concert last week when John Charles Thomas sang. They all looked blithe and gay and evidently well able to spoil the lives of the musical debutantes this coming winter by their ringing vocabularies. The season must have started or these crickets wouldn't be chirping in the humid metropolis.

* * *

Have you ever walked through the lobby of the Great Northern Hotel? There are two portraits on the walls—only two—and they are likenesses of George Washington and Roxy. Now, I ask you, why George Washington?

* * *

Who is the music critic his compatriots call Simian? A Blue Eagle to the first guesser who sends in the correct answer with a dissertation of 500 words stating why. All contestants must authorize free rights to the M. C. for publication as an advertisement.

* * *

Mischa Elman, *mirabile dictu*, has stopped counting houses: Charlie Wagner, his manager, says so. My guess is that he has delegated Charlie to do it for him, for I saw him getting in practice counting heads at Madison Square Garden when Thomas sang there. After the first thousand Charlie ran out of fingers. It's too bad there isn't a black sheep in every block of music patrons. Counting houses needs lightning calculation. One never knows at what moment the audience may walk out.

* * *

My dears, have you seen William Thorner since he went to Palestine this summer? He has the sweetest moustache and Van Dyke beard you ever lamped. Someone should cast him for Mephistopheles.

* * *

I understand there have been several matrimonial partnership dissolutions this past four months. And also new affiliations. Keep your eyes open and don't ask too many questions. I did and was slapped rudely.

* * *

They tell me Fitzhugh Haensel has come back from Europe a pessimist. Cheer up, Fitz, old lad; if they're building a hollow statue for Mussolini, maybe Hitler will get one, too.

* * *

Dick Copley and Joe Priaulx have gone Italian. At least they waxed so enthusiastic at a tiny joint one night lately that Dick almost forgot there was a last train to Jersey.

* * *

I spied George Engles standing on the corner of Fifty-seventh Street and Fifth Avenue the other day looking for a conference.

"Sure, I understand. Like Paderewski or Godowsky."

I SEE THAT

Francis Moore and Lois Townsley are giving a series of Tuesday evening two-piano recitals over WRNY. The series is known as the Francis Moore Music Center Program.

* * *

When Henri Deering gave an all-Chopin program on September 3 over WJZ, he played a seldom heard nocturne of that composer's—the nocturne in F major.

* * *

James W. Bleecker, A.A.G.O. instructor of piano and organ and exponent of creative harmony and improvisation as developed by Dr. Frederick Schlieder, has reopened his studios in New York City and Forest Hills, N. Y., for the season.

* * *

Edwin Hughes, pianist, will resume teaching in New York for the fall and winter season on September 25. Mr. and Mrs. Hughes spent their vacation at the Chicago World's Fair, on Cape Cod, and in the mountains of Virginia.

* * *

Eddy Brown, violinist, is to give a series of three recitals of Bach, Beethoven and Brahms compositions, beginning September 19, over Station WOR. The first broadcast comprises an all-Bach list, with Basil Ruysdael offering program comments.

* * *

Harry Kaufman was assisting artist with the Musical Art Quartet, playing the Brahms G minor piano quartet at the Library in Wilton, Conn., on September 12. Mr. Kaufman passed the summer teaching and playing at Westport, Conn.

* * *

Rudolph Thomas, conductor of the New York Civic Orchestra, is the conductor and music director of the new presentation of Die Fledermaus, featuring Peggy Wood, Helen Ford, George Meader and Howard Phillips. The production opened for a week's try-out at Westport, Conn., September 11.

* * *

Artists are being interviewed and heard for the series of recitals at The Barbizon, New York, under the direction of Lilian B. Barth. The concerts will be resumed early in October.

* * *

Marguerite Covelle, soprano, has opened a new studio in Bronxville, N. Y., where she will teach voice and piano.

* * *

Vera de Villiers, who comes from South America and now is a resident of England, is coming to this country for a series of song recitals which includes appearances in New York, Boston and Chicago. Her New York début is scheduled for Town Hall, November 10.

* * *

The Perolé String Quartet are starting their fourth successive year of broadcasting over Station WOR, on September 17, playing the César Franck and Dittersdorf quartets.

* * *

Ernest Hutcheson, pianist, is scheduled as soloist with the National Symphony Orchestra (Hans Kindler, conductor) on October 15, the opening concert of the season.

* * *

Frances Hall and Rudolph Gruen, continuing their weekly two-piano series from WTAM, Cleveland, through WEAF, will be heard again on September 17, playing Mountain Splendour, from the third suite for two pianos by Gruen, Si Oiseau j'etais (Henselt) and the Danse Macabre of Saint Saëns.

* * *

Virginia and Mary Drane, two-violin recitalists, were featured with orchestra at the Capitol Theatre, New York, last week.

* * *

Announcement has been made of the forthcoming marriage of Pauline Danforth, pianist, to Hendrick H. Whitman of Boston. After a wedding trip in Bermuda the couple will be at home in New York.

Foreign News in Brief

Albert van Doorn Conducts in Strasbourg

STRASBOURG.—Albert van Doorn, former cellist of the Roth String Quartet, who has been devoting a great deal of time to conducting this past year, has made several successful appearances as guest conductor at the Contemporary Music Festival held here this summer. At the conclusion of the festival he returned to his native Holland, where earlier this summer and spring he conducted a series of guest orchestral performances in Haarlem, Utrecht, Hilversum and three or four other important musical centres in the Netherlands. R.

Iturbi Announces His Début in Madrid

MADRID.—José Iturbi, Spanish pianist, has announced that he will make his European début as pianist-conductor in Madrid next month. It is said that Iturbi declined concerts in London, Amsterdam and Hamburg in order to make his début at home. Upon arriving here he left at once to visit relatives in Valencia. V.

Sir Hamilton Harty to Conduct in Australia

LONDON.—Sir Hamilton Harty, who is again to conduct all the London Symphony Concerts this season, has been invited by the Australian Broadcasting Commission to visit Sydney and Melbourne next summer. Sir Hamilton will be away from England for about three months and will conduct some eight or ten orchestral concerts. M. M.

Harriet Cohen to Play New Bax Work

LONDON.—Harriet Cohen, English pianist, has announced an orchestral concert at Queen's Hall in October to be conducted by Constant Lambert, at which a new work, Saga Fragment, by Arnold Bax, will be heard. This is a composition for piano, strings, trumpets and drums. M. M.

From Our Readers

Preserving An Ill

Philadelphia, Pa.

To the Musical Courier:

Several weeks ago an interesting item appeared in the newspapers to the effect that Bing Crosby had insured his vocal cords, not against injury, but to perpetuate an injury, one of his cords having upon it a node, or corn-like growth.

When Melba developed a node on a cord at the start of her career in America, it so seriously affected her voice that she might never again have sung but for the timely assistance of her throat doctor, Holbrook Curtis, who by prescribing certain vocal exercises, effected the historic cure which saved the great singer's voice and career.

Lucrezia Bori was said to have had a node, and its removal surgically (when too much of the cord was cut away) so injured the voice, it is said, that for some years she was unable to sing at all. At the end of that time when the cord regenerated, her voice returned.

Caruso had a case of chronic inflammation of the vocal cords, and Adelina Patti was obliged to resort to a tonsillotomy (removal of the tonsils).

In Italy among singers and teachers there is a tradition, how true one cannot say, that during the lifetime of a singer at least two operations, in the nose or in the throat, are resorted to for the improvement of tone.

But exclusive of operations, removal of tonsils and adenoids, cauterizing of turbinates, cleansing of sinuses and antrims, cutting and straightening of septums, etc., the two *betes noires* of diseases among singers are relaxed cords and nodes, or nodules.

My doctor says, "Use strychnine in the first case, and in the second, depending on whether the nodule is soft or hard, there are three methods of treatment:

1. By vocal exercise
2. By medication
3. By operation."

To want to keep, preserve and insure a node as Bing Crosby has done is something both curious and new.

Sincerely yours,
ALMA DOLENTE.

OBITUARY

Marcel Journet

VITTEL, FRANCE.—Marcel Journet, operatic basso, who had appeared widely in Europe and in America with the Metropolitan and Chicago opera companies, died here on September 6 at the age of sixty-five.

M. Journet was born at Grasse in the south of France in 1870. He studied at the Lycée in Nice and the Paris Conservatoire. His début was in 1891 at the Monnaie in Brussels. Although only twenty-one, his voice had already developed the qualities which characterized his art through his long career on the operatic stage. He first sang at Covent Garden in 1897 in a French performance of Tannhäuser. After this he returned to London for many seasons. In 1924 he achieved one of his greatest successes in the title rôle of Boito's opera Nero. The following year marked his thirty-fifth, singing in the principal operatic theatres of France, Belgium, England, Italy and America.

M. Journet went to the Metropolitan in 1901 and remained with that organization for eight seasons. In 1919 he returned to New York, this time with the Chicago Opera Company, then directed by Campanini. He left for France abruptly in February of that year, as a result of friction with Mary Garden over rôles.

The basso's repertoire included 100 rôles in French, German and Italian, chief among them being Marco in Monna Vanna, Zuniga in Carmen, Wolfram in Tannhäuser and Frere Laurent in Romeo and Juliet. He was married to Paule Brunet in 1895. S.

Paul Sydow

Paul Sydow, concert manager who brought Prince Joachim Albrecht of Prussia here to conduct orchestral concerts in 1928, died on September 7 of heart disease at the home of friends. He was fifty-seven years old. Mr. Sydow attracted considerable attention here at the time of the Prince's visit, but the concerts never materialized because of managerial difficulties.

Mr. Sydow was born in Berlin, but came to this country before the war and remained here during it. He had managed artists abroad before the war. He is survived by a widow and a niece.

Charles Sumner Morrison

GRAND HAVEN, MICH.—Charles Sumner Morrison, American composer, died at his home here on September 5 at the age of seventy-three. Mr. Morrison had come to this city nine years ago to take charge of music in the public schools. He had previously taught in Toledo and Chicago, and was for many years on the staff of Theodore Presser, Inc., Philadelphia. His published compositions numbered some 200, among them being many band marches (including the Pythians' March, dedicated to the Knights of Pythias), works for piano and other instruments.

Luisa Sobrino

LONDON.—Luisa Sobrino, formerly a prominent operatic soprano, died recently at her English home. Mme. Sobrino sang at Covent Garden from 1899 to 1905, and was heard with the Carl Rosa Company in 1904-5. She had also appeared in concert and at festivals in England, and had made a tour of the world in 1908-9. Her daughter is the wife of Arnold Bax, the composer. R. P.

Albert Mellor

LONDON.—Albert Mellor, for fifty-one years music master of Eton, at Windsor, died on September 7 at the age of seventy-four. He served under five headmasters and was music tutor to members of the royal family both at Eton and privately. Mr. Mellor retired in 1930. M.

Harvey J. Woods

SEATTLE, WASH.—Harvey J. Woods, music merchant of this city, died here recently. Mr. Woods was senior partner in the Woods Music Co. of Seattle.

Three Neglected Works for the Violin

(Continued from page 6)

material he chose, for he is a native of Richmond, Va., and thoroughly acquainted with the folk-lore and folk-song of this section of our country. In this work he has used folk-songs to a great extent and treated them with remarkable resource and power of artistic glorification.

Powell labels the three movements of his sonata most picturesquely: In the Quarters, In the Woods, and In the Big House. The first, depicting the Negro quarters of a large plantation, is based on Negro themes. The development never loses this typical flavor. The harmonies are clear, but novel, effective and haunting.

I advise that there be no pause between the first and second movements, since the modulation from the key of E major of the first movement into C minor of the second is exceedingly beautiful, but loses some of its continuity in coloring if there is a pause. Besides there is real kinship between the two, both being based on Negro themes. The second movement, to be played very slowly, has beauty of the most ethereal nature.

The third and last movement, In the Big House, busies itself with the familiar old Virginia Reel. The opening recalls the fiddlers tuning up and getting ready, after which the dance starts in all its whirling gaiety and capriciousness. In the hurricanic finale, the composer weaves highly brilliant counterpoint around both instruments and the conclusion is a rousing and irresistible climax.

The whole piece represents a refreshing musical memory from a grand past, and proves that Powell can write music of the deepest general appeal and yet keep it authentically and strikingly American.

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THE MUSICAL COURIER'S LIST OF EUROPEAN MUSIC FESTIVALS, 1933

(Brahms and Wagner Commemorative Year)

Revised List, Subject to Addition and Correction

SEPTEMBER-OCTOBER

To September 30 (Continued from August)	London	Promenade Concerts
September 8 onwards	Munich	Richard Strauss and Hans Pfitzner weeks
October 7—9	Cologne	German Bach Festival
October 26—27	Sheffield (England)	Sheffield Musical Festival

Musicales

Idelle Patterson Sponsors Concert

A concert for the benefit of the Beachwood, N. J., Chapel was given before a capacity house on August 18, by several artists of Idelle Patterson, under whose direction it took place. They were: Lydia Sommers, contralto; Fred Vettel, tenor, and Edward Johnson, baritone, with Fred Shattuck at the piano.

The program opened with four duets by Messrs. Vettel and Johnson after which Miss Sommers was heard in the Amour, Viens Aider from Samson et Delilah. An Atwater Kent Prize Winner, Miss Sommers revealed a beautiful voice which has been finely schooled. Then came Mr. Vettel, who sings frequently over WOR and is a feature of the Spotlight Hour of the same station, in a group of songs which delighted the audience. His is a tenor of rich, resonant quality enhanced by intelligence and musicianship. Miss Sommers re-appeared later and increased the favorable impression in a German and English group, excellently sung. The former included Ich Trage Meine Minne Strauss), Still Wie Die Nacht (Bohm) and Lauf der Welt (Grieg). Mr. Johnson chose the Volga Boatman (Koenemann) and Sunrise Call and Apache Song, two original Indian songs by Carlos Troyer. Pleasures of Youth by Mr. Vettel and Mr. Johnson brought the evening to a close. J. V.

* * *

Hall-Gruen Master Classes End

ERIE, PA.—The last of the six master classes that Frances Hall and Rudolph Gruen have given for the Piano Teachers Association of Erie, took place on August 28. The program listed Haydn's Variations in F minor, played by Thelma Tate; Mozart's Fantasie in C minor, by Eugene Bossert; prelude in E flat minor (Bach) and sonata in B flat (Mozart), played by Howard Julien; Variations Brilliante (Chopin), Margaret Eberle; and Saint-Saëns' minuet and gavotte for two pianos, played by Miss Eberle and Miss Tate. Constructive criticisms were given by Miss Hall and Mr. Gruen at the end of each performance. L.

* * *

La Forge-Berúmen Summer Recitals Close

The tenth and last concert of the La Forge-Berúmen Summer School was heard on August 24 by the usual capacity audience. The singers were Euphemia Giannini-Gregory, soprano, and James Reynolds, baritone. Lewis Wills played piano solos and Frank La Forge provided the accompaniments for the two singers. Miss Gregory sang numbers in Italian and English and revealed a voice of brilliance and appeal. Her interpretations were intelligent and faithful to artistic standards. Mr. Reynolds also sang two groups with a well-trained voice of pleasing quality. Mr. Wills' playing gave evidence of careful training and good musical understanding. His technic was fully adequate to cope with the pianistic difficulties encountered. D.

Music Notes From Coast to Coast

BIRMINGHAM, ALA.—Music and musicians have been quiescent in Birmingham all summer, but now activities which presage an active season this winter, are beginning. The Birmingham Conservatory of Music (Dorsey Whittington, director) has announced the addition of Francis Wheeler, concert singer and teacher of voice, to its faculty. The conservatory has a full faculty this season and is expecting a larger enrollment than ever before.

The Birmingham College of Music (Guy Allen, president) announces several new faculty members. Mrs. J. Ward Nelson will teach piano and voice, and Mildred Shaffer and May Beth Ferguson have been added as instructors of piano.

Cameron McLean, baritone, will conduct a six-weeks' master class in voice at Howard College, beginning in September.

Verman Kimbrough, formerly concert baritone of this city, but now president of the Ringling School of Art at Sarasota, Florida, recently visited friends in this city.

Edith Caldwell, contralto, pupil of Alice Graham, after winning a radio contest conducted in Birmingham, has signed a year's contract with an orchestra over the NBC network.

The Birmingham Music Club (Mrs. H. H. K. Jefferson, president) has announced the following artists for its course this season: Rachmaninoff, Lucrezia Bori, the Minneapolis Symphony Orchestra, the Saengerknaben and Nelson Eddy. A. G.

HOUSTON, TEX.—On August 30, Houston observed its ninety-seventh anniversary with the program in charge of the Junior Chamber of Commerce. Special vocal numbers were sung by Walter Jenkins and Mrs. Joy Lindsey Dick. Colonel D. Sears, president of the Sons of the Republic of Texas, spoke of the achievements in music, art and learning and the growth of the city in this period. Four former mayors took part in the observation: John T. Browne, now eighty-nine years old; Federal Circuit Judge J. C. Hutcherson, Jr.; A. E. Amerman, and Walter Monteith.

Frank St. Leger, conductor of the Houston Symphony Orchestra, has returned from his vacation, and has resumed work with the orchestra. The first concert of the 1933-1934 season will be given at the City Auditorium, on November 13. Mr. and Mrs. St. Leger spent their holiday in Norwich, New York.

Mary Carson and her opera company are planning to give six operas in the Little Theatre this season. The company is composed of some of Houston's leading singers.

Director Vittorio Verse, of the Houston Civic Opera Company, sailed September 2 for New York. Before leaving, Mr. Verse was tendered a dinner by the opera company. He will direct the New Jersey Symphony Orchestra during the months of September and October returning to Houston in time to direct the next opera to be given by the Houston Civic Opera Company.

Tobe Berman, choir leader of Temple Beth El for the past four years, will give an elaborate program for the solemn season, Rosh Hashonah. The program holds religious music of the centuries, selected by master cantors. The choir personnel is composed of Mesdames Dena Leah Jacobs, Mitchell Stein, J. Cohen, J. Peristein, Manuel Mendlovitz. Mrs. William J. Kaerney is the organist.

With the tang of autumn, Houston music teachers are returning to their classes and work in the music life of this city. Henrieth Bevier, who has been in Paris and other parts of France, will return in October. Laura H. Nelsson, organist this summer in one of the large churches in Chicago, will open her class this month. Ellison Van Hoose, teacher of voice and director of music of the First Presbyterian Church for more than twenty years, is reorganizing the choir and making preparations for the music for the first service in the new church which is being built to take the place of the church burned last year. Victor Allesandro, director of Houston's high school bands, is interviewing prospective members. Lillian Weisz has resumed her piano classes and club work. K. B. M.

SEATTLE, WASH. — Frederick Schlieder, educator and teacher of keyboard harmony and improvising, was heard in lecture at Meany Hall on August 7, when he presented an outline of his improvising work, commencing with the early work with children, through advanced fugue improvisation.

Mary Jane Stockfleth, talented eleven-year-old piano student of John Hopper, appeared in concert several times during August. She was likewise presented on the Cornish School Sunday afternoon broadcast.

Einar Lindblom, conductor of the Seattle A Cappella Choir, has been announced as the newest member of the faculty of the Cornish School for the coming year.

Judson Waldo Mather, organist, formerly of Seattle but now of Spokane, returned to the city during August and attracted a large audience to Plymouth Church on August 6. His recital gave Seattle music-lovers an unusual opportunity to hear a program of standard organ literature superbly performed. J. H.

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Some Fugitive Jottings of An Inquisitive Metaphonist

Beginning a Series of Articles on the Problems of Sound Reproduction —Is Tone Quality Worth While?—A Psychological Experiment in Listening at New York University

By RICHARD GILBERT

Does the American public appreciate tone quality in radio reception and recorded music? At present this appears to be a moot question in the eyes of the manufacturers and one which the large industry approaches with singular concern. Extraordinarily fine similitude to an original musical performance is now obtainable through records (disc and film) and transmission by wire. A somewhat inferior tone quality (because of commercial broadcast exigencies, to be discussed later on) may be received and reproduced from wireless transmissions. Yet, even here, radio frequencies may be transmuted to the audio stage and music projected with amazing fidelity to original tone quality, pitch and loudness.

It is a well-known fact—in so far as the laboratory and experimenter are concerned—that wide range transmissions of musical sound, through any of the three mediums mentioned above, are not only possible but scientifically practical. However, whether or not the commercial inception of the discoveries of the past eighteen months is desirable remains a perplexing poser to the builder of instruments for home use. Is good quality actually worth while?

Discovering what the listening public at large prefers in radio sets and phonograph reproducers has proven, rather strangely, to be a matter of no small difficulty. It is indeed notable that, during the most fruitful period of advanced laboratory investigation in the science of telephonic and metaphonic acoustics and reproduced sound, there has been a marked retrogression in the tone quality of reproducing instruments manufactured for a wide market. These are the cigar box and table model receiver and the portable electric phonograph. That this regrettable situation is the result of stagnant commerce in a period of widespread financial depression cannot be denied. Palpably, the recent pressure for lower prices, pushed down to an unsound bottom, has been the root of the evil which has so seriously impaired the quality and durability of popular radio receivers. It has retarded drastically a desirable advancement in the progress of phonograph (or metaphonic) reproduction. Beyond doubt, the current impetus to a national economic recovery—among the million and one other ailments prescribed for—will aid in stabilizing tone quality, encourage the prompt inception of new advancements and refinements in commercial reproducing apparatus and make the listening public much more tone conscious than heretofore.

Each improvement in realism in the past has meant increased popularity of reproduced music. This is especially true among that evergrowing host of discriminate listeners as well as the whole musical profession. While the ultimate perfection of sound reproduction (the point where it will be humanly impossible to distinguish between the original source and its electronically amplified echo, in each of its various phases) may not be exactly within the immediate field of vision, the attainments of today, still generally withheld from popular approbation (with the exception of the sound film) are strikingly significant.

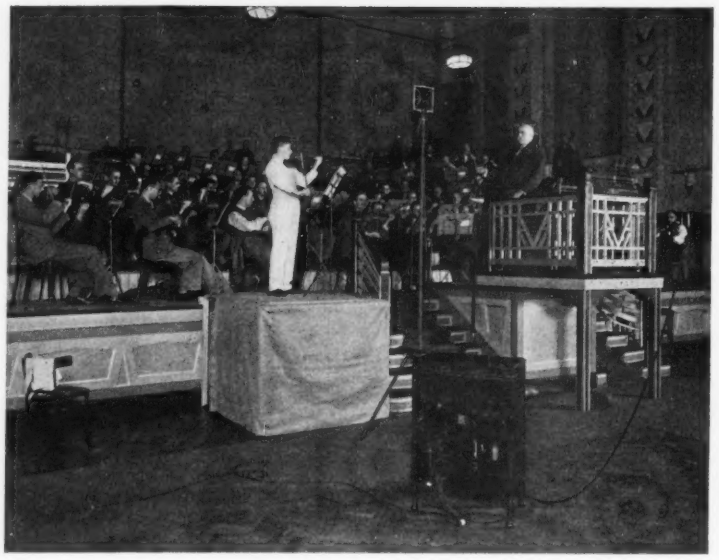
As hinted above, there seems to be some doubt in the minds of a number of manufacturers and certain industrial psychologists that fine musical tone quality, definitely superior to that offered today by high-grade receivers and phonographs, would not be appreciated enough to warrant a large production of efficient wide range commercial reproducers. This is not a tenable theory; neither is it progressive or desirable to the best interests of educating a public but recently initiated into something approaching musical literacy. And there is something to be said for the fastidious hankerings of a large number of critical ears.

E. E. Free, Ph.D., of New York University, and a half dozen of his colleagues, recently provided a psychological test, held in the class rooms of that institution, to determine individual preferences in tone quality of reproduced music of ten groups of university students. The results, published in Radio News, September, 1933, briefly summarized below, are held to be of importance to the radio industry.

Avoiding the psychological contretemps and objections to experiments of this nature, of which there are a great many, the test and its results follow:

Asked to discriminate between the playing of four reproducers, through which identical measures of music were played, 423 students voted their preferences for the reproduction they considered best in quality of tone. All apparatus, with the exception of the psychologically important four switches, was hidden from view by a screen. The music was performed at the same intensity each time and other factors of equality and balance carefully sustained.

According to Dr. Free, "138 or thirty-two per cent of the students tested recorded a preference for what they thought was set No. 2, really the second time the uniform music was played; 115 or twenty-seven per cent voted for playing No. 1; eighty students or nineteen per cent preferred No. 3; sixty-two or fifteen per cent preferred No. 4. Only twenty-eight students or seven per cent recorded on their voting slips that the playings all sound alike, that they had no preference, or some equivalent remark. The first conclusion, and in many ways the most interesting one, is, therefore, that ninety-three per cent of 423 university students believed themselves able to distinguish a difference in quality between four samples of musical reproduction when, in fact, *no such difference existed.*"



AN HISTORICAL EVENT IN THE GRAMOPHONE STUDIOS AT LONDON
Yehudi Menuhin recording Sir Edward Elgar's violin concerto, with the composer conducting, for Victor records. (Fox Photos, London.)

Psychologists have sometimes claimed that most peope tend to prefer No. 3 in any list of articles presented to them for judgment, more or less regardless of any real difference in quality. The psychological implications of this theory need not be introduced here; it is sufficient to note that the real test conducted at N. Y. U. was to determine the validity of such an assumption. Certain other deductions drawn from the test interest us more. The scientific professoriate of the School of Commerce, Accounts and Finance (sic) of N. Y. U. have come to some rather amazing conclusions. Dr. Free sums them up:

A Nation Overwhelmingly Tone Deaf

"If ninety-three per cent of a group of presumably average people believe firmly that they hear a difference in musical quality when none exists, it is unlikely that these same people would recognize real but slight differences sufficiently to make correct decisions.

"This feature of our results seems also to support a conclusion for which there is much additional evidence. This is that the average American radio listener is constitutionally incapable of distinguishing perfect musical quality from quality which is reasonably good but not quite perfect. As a radio manufacturer spends more and more effort and money on closer and closer approach to musical perfection, he will encounter, we suspect, the familiar law of diminishing returns. After a certain point in the approach to perfection, effort spent for closer perfection will not be worth while, because the customers cannot distinguish any difference.

"Further psychological experiments to decide just what point of musical quality, beyond which average American ears and mentalities make it unnecessary to go, I would nominate as the most profitable single activity which the radio industry could undertake."

Evidently, Dr. Free's conceptions of "perfect musical quality," as transmitted via the ether, wax or wire, and the finest developments available from the floors of radio shops today are not far removed. Certainly he is not acquainted with the marvelously realistic reproductions obtainable in the laboratories of this country. Were he to hear recordings and radio broadcasts reproduced in the studios of RCA Victor, Electrical Research Products and Bell Telephone Laboratories, to name three of the leaders in research of the most unremitting sort, and then listen to the high-grade cabinet receiver and phonograph of 1933, he—and certainly any one of his average students—could readily perceive a marked disparity of harmonic range. These contrasted are a noticeable deficiency in the high and low frequencies; and a brilliant definition of instrumental timbres due to the presence of extreme high audio frequencies and deep resonant bass undertones due to improved acoustic design of speaker and baffle, not to mention vast improvements in dynamic range and other tonal subtleties. Dr. Free's tenet may be applicable several years hence but, for the present, every manufacturer of commercial equipment for home use owes it to the public he serves, as well as to the art of music, to incorporate steadily in the design of his instrument every refinement evolved in sound laboratories.

As for the general public not being able to distinguish good tone from distorted reproduced music—which, we concede, does not come exactly within the territory covered by the N. Y. U test—one has only to indicate the renewed popularity of musical films. The musical film failed to attract the public five years ago simply because musical reproduction in theatres at that time was excruciatingly colorless, of limited frequency range and addicted to muddy perspective. Now wide range reproduction opens up new fields of endeavor in the world of musical entertainment. Once the public can afford to buy, it will demand quality of musical tone in the home as well as afield where the unit of expenditure is considerably of a smaller figure.

But the feature which allows the most damaging riposte to the professor's argument lies in the fact that before the test the students were instructed that they "might not be able to distinguish the four sets, because of bad ears, poor musical judgment or something of the kind." The more intelligent minority, as selected by average scores in intelligence tests, contained twenty-three of the twenty-eight persons who believed their ears and reported "no difference" and who correctly heard all four playings as alike.

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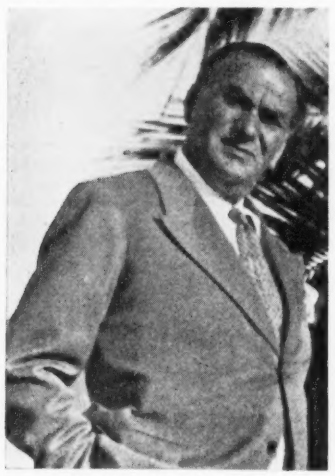
Peabody Scholarships

BALTIMORE, MD.—The ten free scholarships which are offered by the Peabody Conservatory of Music this season are available in all major branches of music for a three-year period of study, and include such supplementary subjects as are deemed necessary. The scholarships to be awarded are: three in voice and one each for piano, organ, violin, viola, cello and school music. The instrumental scholarships, with the exception of cello and viola, and the school music scholarship are open to candidates under twenty-one years of age; cello, viola, voice and composition scholarships to those under twenty-five. These examinations are held on September 28 and 29. Yearly scholarships are offered for 1933-34 in double-bass, flute, oboe, clarinet, bassoon, horn, trumpet and trombone. The examinations for these scholarships will be on October 5.

Among former scholarship holders at the conservatory are John Charles Thomas, Hilda Burke, Mabel Garrison and Maurice Eisenberg.

William Thorner Home from Cruise

William Thorner and his family have returned from a cruise on the American Export Line's SS. Exeter, which took them through the Orient, Italy, Spain, France,



WILLIAM THORNER

Egypt, Palestine and Syria. They visited the museum in Cairo and in Palestine, Mr. Thorner heard opera in Hebrew at Tel-Aviv. The ruins of Balbek were also visited.

Mr. Thorner is back in his Carnegie Hall studio now and looks forward to an active season.

Hart House Quartet to Play for British Delegates

TORONTO, CAN.—Delegates from Great Britain, Canada, Australia, New Zealand, South Africa and India are in conference in this city, where their headquarters and meetings are held in Hart House, an edifice that was the gift of the Hon. Vincent Massey to the University of Toronto. In order that the Hart House String Quartet may take part in the musical program which is being arranged for the distinguished visitors, Geza de Kresz, leader of the quartet, is shortening his summer activities in Europe and returning on the SS. Bremen. Milton Blackstone, viola, is leaving his summer camp on the Georgian Bay, and Harry Adaskin, second violin, and Boris Hambourg, cello, are coming from Muskoka and Port Hope, where they have been the guests of the Hon. Vincent Massey and Lady Proctor respectively. This occasion will usher in the tenth anniversary of the quartet.

Among those who will be present at the concert on September 18 are Viscount Cecil of Chelwood, Sir Herbert Samuel and Sir John Power, representing Great Britain; The Hon. Newton W. Rowell, Sir Robert Borden, Hon. Ernest Lapointe, Hon. Vincent Massey and Sir Thomas White for Canada; Sir T. Bavin and Prof. Charteris for Australia; Hon. W. Downie Stewart, and H. F. von Heast for New Zealand; Dr. A. L. Geyer and Senator Malan for South Africa; Diwan Bahadur Ramaswami Mudaliar, Kumararajah of Venkatagiri and Mir Maqbool Mahmood for India. N. B.

Sanford Leads Metropolitan Orchestra at Madison Square Garden

The second of three concerts given at Madison Square Garden on successive evenings, brought forward a program of Victor Herbert's compositions played by the Metropolitan Opera Orchestra, under the baton of Harold Sanford, on September 9. Virginia Rea, soprano, and John Fogarty, tenor, were the principal soloists, and Sylvia Miller, soprano, known as "Miss Madison Square Garden" on the program, made her début. The concert included the Irish Rhapsody, Air de Ballet, Spanish Dance, Canzonetta, American Fantasie, orchestral excerpts from Natoma, Mlle. Modiste, Eileen, Miss Dolly Dollars, Babes in Toyland, and other works of the composer, with Pierre Henrotte acting as violin soloist in one number. Mr. Sanford conducted with skill, bringing forth the melodious and dramatic qualities of this music in a manner for which he has long been popular with radio audiences. A number of these were present in the audience, which heartily applauded both the conductor and the soloists.

Studio Notes

IDELLE PATTERSON

Idelle Patterson has been holding a summer class both in her New York and Beachwood, N. J., studios. Among those who have attended are Mrs. V. Foster, teacher of voice at the Boise, Ida., Conservatory of Music; Mrs. Rhien, coach and accompanist of Key West, Fla.; Miss Denton, Ogden teacher of voice; Ruth Whitney, public school teacher of music of Arlington, N. J., and Dorothy MacLean, teacher of music in the schools of Greenwich, Conn.

Lydia Sommers, an artist pupil of Mme. Patterson and winner of the recent Atwater Kent contest, gave two concerts the early part of August, one in Benton Harbor, and the other in Three Rivers, Mich.

GUSTAVE L. BECKER

Gustave L. Becker re-opened his studio in Steinway Hall, New York, on September 11. Several of his artist-pupils are planning to give individual recitals this season and Mr. Becker himself will be heard in a series of lecture recitals under the management of The Athenaeum Concert Bureau.

MacDowell Club Contest for Young Performers

The second annual MacDowell Club contest for young artists will be held at the club house during October. The purpose of the contest is to provide gifted young performers with a New York appearance at the MacDowell Club during the present season, without expense to them. The contest is open to pianists, violinists, cellists, vocalists and string ensembles. Application blanks may be obtained by writing to the MacDowell Club, 166 East Seventy-third Street, New York. The last day for filing applications has been extended to September 30.

The winners of last season's contest were Genevieve Rowe, coloratura soprano of Wooster, O.; Evelyn Klein, violinist of New York; Grace Castagnetta, pianist of Glen Ridge, N. J.; Ruth Oehler, pianist of Philadelphia, and the East Blue String Quartet.

The judges are Harold Bauer, Willem Willeke, Louis Persinger, Jeannette Vreeland and Joseph Regneas.

Proschowski Offers Voice Award

Frantz Proschowski announces a scholarship available this fall for voice study because of the marriage of Mary Whitlock, winner of the Proschowski scholarship from the State of Oklahoma. The contest will be held in his New York studio on September 24.

The scholarship is awarded to the most deserving, artistic and promising young student, and affords the winner two lessons weekly with Mr. Proschowski and the regular class lessons held in the studio every Wednesday evening. The judges will consist of several eminent artists and managers.

Advisory Council to Give Stipends in Voice, Piano and Violin

The Music Teachers and Students Advisory Council, Inc., announce that they will continue to sponsor the series of musical scholarships as inaugurated by them two years ago. For this coming season two scholarships in voice, piano and violin are offered to young musicians who have talent and can show that they are worthy of the financial assistance involved. Registrations are now open and must be made in person at the offices of the council in Steinway Hall, New York City.

Contest for Etelka Gerster Scholarships

Berta Gerster-Gardini again announces preliminary hearings for the Gerster Scholarship, consisting of two lessons a week. The contest will be held September 19. One full and one partial scholarship will be awarded for each type of voice. Application should be mailed to the Gerster-Gardini Studios, New York. Mme. Gerster-Gardini offers these scholarships annually in memory of her mother, Etelka Gerster.

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Publications

Reviewed by R. M. Knerr

Books

Music Masters in Miniature, by George C. Jell.

This collection of readable and informative essays on the lives of two dozen famous composers, from Bach to Stravinsky, has been reissued three years after its original publication. The determination of the publishers to do so is to be applauded, for the work has the rare quality of combining brevity and a simple but good literary style with inclusiveness, dealing with those facts which the general music lover may wish to know or to refresh his memory with, without going into pedantic or obscure details. It is a friendly volume, pleasant in its large, open typography and enriched with numerous pen and ink illustrations by Frank R. Southard, which aid in making the *milieu* of the composers more real to us. There is an appendix giving the most performed works of each. (Charles Scribner's Sons, New York and London.)

A Modern Method of Modulation, by Julius Vogler.

The author of this brochure, a veteran violinist, conductor and theory teacher, says in his preface that he has here provided a work "primarily designed to be of guidance to those who—although not versed in harmony —employ modulations with more or less satisfactory results." In brief paragraphs he treats modulations, enharmonic changes, signatures of scales, the dominant chord of the seventh, methods of modulation and harmonic coloring, chords combined with melody, chromatic diminished chords, enharmonic modulation, and other subjects, usually with illustrations.

Part II deals with the making of a musical sketch, preparation of a piano part, arrangements for this instrument, for string quartet and brass and saxophone ensembles. The whole includes only sixteen pages and is thoroughly practical in its directions. The work is the first of a projected series of theoretical publications to be issued by this publisher. (George F. Briegel, Inc., New York.)

For Voice and Piano

Forty-four Old Time Mormon and Far West Songs, arranged and compiled by George F. Briegel.

This collection, containing some delightful specimens of folk songs both sentimental and humorous, some of which were obtained directly from the people and have not appeared in a popular edition, is justly described by the publisher as of historical interest. Although few attain the simplicity and haunting charm of Home on the Range, others, such as Dear Evalina, have a naïve and touching beauty and Let Me Sleep on the Edge of the Prairie, a certain wistful pathos and atmosphere of open places. The railroad numbers, a department of pioneer work songs little touched as yet, are a real addition to this genre. (George F. Briegel, Inc., New York.)

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Press Comments

LEA LUBOSHUTZ

Lea Luboshutz was one of the artists who assembled to give the second Curtis Memorial concert, which recently took place at Camden, Me. The Camden Herald said of her performance: "Mme. Luboshutz held the audience in almost audible silence with her admirable maturity of musical intent through which the bright flame of youthful imagination shines with undimmed brilliance. Rare are the artists who can master an instrument, interpret music for the best that is in it of its type, and inject into the performance as a whole the subtle influence of an interesting personality. Mme. Luboshutz is among them."

JEAN TENNYSON

Jean Tennyson, a new American soprano, made her début as Nedda in Pagliacci with the San Carlo Opera Company in Philadelphia on August 30, with Aroldi Lindi, the Canio, and Claudio Frigerio, Tonio.

Julian Seaman of the New York Mirror, who went over for the performance, commented: "Jean Tennyson made her début in the more serious field of opera here tonight. She appeared as Nedda in Pagliacci. Approximately 4,000 persons clapped an unfettered approval and the début, according to public acclaim, was a success. Viewed and heard from a part of the house decently remote from a radius of personal regard, I find it possible to concur entirely in the bestowal of this accolade. Miss Tennyson made an entrancing, albeit a blonde, Nedda, which is, I fancy something of an innovation to the turbulent Sicilian temperament. Why, I am not sure, for blonde ladies, on and off the stage, can be quite as disturbing, vocally speaking, as the brunette variety. It was a capable, thoroughly satisfactory performance, with something more of genuine acting than many Neddas of my remembrance have been able to assume."

The Philadelphia Inquirer said: "Miss Tennyson combines fetching looks, an attractive personality, and a voice of ingratiating calibre, qualities which made her début performance here of Nedda one of the best in recent seasons. She gave distinct individuality to the rôle."

JEAN TENNYSON
as Nedda. (Photo by Mitchell.)

The Public Ledger carried: "Pagliacci presented several artists new here and in their respective rôles. The most distinguished of these was Jean Tennyson, an admirable soprano in the rôle of Nedda. Her dramatic work was excellent. The Bird Song was finely sung, as was also the duet with Silvio, but Miss Tennyson was at her best in the dramatic scene at the close of the opera and in the scene with Tonio in the first act."

Said the Daily News: "Pagliacci was marked by the début of a talented and charming Nedda, Jean Tennyson. Vocally, Miss Tennyson displayed great talent. In the second half she displayed an ability to act which is all too rare in opera. Miss Tennyson really made Nedda a character, rather than an excuse for Canio's heartbreak."

The Philadelphia Record: "Jean Tennyson was the accomplished Nedda of the Pagliacci performance."

The New York Daily Mirror of September 2 commented: "There is more to this American début of Jean Tennyson as Nedda, with Fortune Gallo's troupe of opera singers in Philadelphia the other night. Here's the real story of that performance. Miss Tennyson had not been seen upon the contemporary stage, lightsome or otherwise, in nearly four years. She had had no orchestral rehearsal, had met no one in the company, didn't even know the conductor, before the curtain went up. The theatre itself was entirely new to her. And yet she went on 'cold' and was competent enough as a musician and instinctively wise enough to carry it off to perfection. Miss Tennyson should make a great opera singer. Lehmanns are made of such stuff."

ALFRED MIROVITCH AND E. ROBERT SCHMITZ

Alfred Mirovitch and E. Robert Schmitz recently were two-piano soloists with the Los Angeles Philharmonic at Hollywood Bowl. The Los Angeles Examiner said: "Two master pianists proved a big drawing card at the Bowl last night. Some 10,000 persons assembled to hear E. Robert Schmitz and Alfred Mirovitch play the Mozart concerto in E flat for two pianos and orchestra. The result surpassed highest expectations." The Los Angeles Times: "Two piano performances are usually brilliant feats at which one marvels, but this one also contained well defined musical satisfactions. The Bells by Rachmaninoff was a picturesque piece of unusual difficulty and 'took' immediately with the audience." The Hollywood Citizen-News: "E. Robert Schmitz and Alfred Mirovitch rendered the Mozart concerto in E flat in a manner both scholarly and artistic."

Addresses Wanted

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FRAU WINIFRED WAGNER
directs preparations for the Wagner Festival at Bayreuth. She is seen examining plans for the construction of the new concert hall and rehearsal room adjoining Villa Wahnfried. (Wide World Photos, Berlin.)

BERTA GERSTER GARDINI
and her artist pupil, Verna Carega, spent a few weeks at Battle Creek Sanitarium during their summer holiday. Emil and Walter Heermann, long associated with the Cincinnati Symphony Orchestra, went to Battle Creek to join in an evening of chamber music on August 17, accompanied by Miriam Otto, pianist, who snapped the group.

MIRIAM CONLEY,
pupil of Arthur Warwick, made her début as a pianist on July 24 in a recital held at the Steinway Hall studios of Mr. Warwick.

MRS. GEORGE NEWELL, HAROLD TRIGGS, VERA BRODSKY and GEORGE NEWELL,
at the Newell summer home in Dublin, N. H., examining the composer's work for two pianos, Rio Grande, which Miss Brodsky and Mr. Triggs will play at their New York recital this fall.

ARTHUR WARWICK (at left), New York pianist and teacher, on vacation in New England.

ROMANO ROMANI
reopened his New York studios on September 11, after spending several weeks' vacation at Stroudsburg, Pa.

FELIX WEINGARTNER
presented some of his chamber music, before the Brazilian Musical Association in Rio de Janeiro on August 9. In the group with Mr. Weingartner (centre) are: (seated from left to right) Carmen Studer (Mrs. Weingartner) and Antoinetta de Souza (singer). Standing: Burle Marx (director of the Philharmonic Orchestra of Rio), Mariuccia Iacovino (violinist), Nydia Soledade (cellist), Alfonso Henrique Garcia (tenor), Maria Carlotta G. de Oliveira (violinist), Joao de Azevedo (clarinettist) and Romeu Ghipsmann (violinist).

BARBARA BLATHERWICK,
(at right) coloratura soprano, at the Flume, Wilmington Notch, in the Adirondack Mountains.

BRUNO WALTER
with his wife and daughter at breakfast at the castle during the Salzburg festival. (Photo by Setzer, Vienna.)

(See Inside Front Cover for Additional News Pictures)

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NINA MORGANA

Soprano of the Metropolitan, Will Sing With San Francisco Opera Company